

DOWN BEAT

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THE EXPERTS AGREED that Bing Crosby lost none of his nonchalance when he made his debut on commercial television this month. Here's a candid from the show, as Bing sings *I'll Be Comin' Right Home*. For review, see page 22.

Tops, Long A Non-Union Discery, Now In AFM Fold

Hollywood—Tops Records, the west coast firm that made news during the last several years by operating successfully without benefit of an AFM franchise and by originating the top hits package idea and a unique radio merchandise plan ("Sixteen top hits for \$3.98"), has made more news by quietly and unobtrusively moving back into the "strictly union" class.

Believed to be the only nationally distributed recording company ever to have operated with non-union musicians, Tops recently signed Lewis Raymond, who shared arranging assignments for Tommy Dorsey with Sy Oliver and Axel Stordahl from 1951 to 1953, as music director. The latest Tops hit package was turned out under his direction and with a band of ace Hollywood studio musicians. This package contained such titles as *Changing Partners*, *Ricochet*, *Rags to Riches*, *Dragnet*, *Ebb Tide*, and 11 other current hits—all for \$3.98.

Startled Industry

At the outset, Tops startled the recording industry by deducing—and correctly—that a hit is a combination of song, vocal-styling, instrumental background, and overall "sound." Tops would come up with a singer who sounded so much like the singer on the hit record that many persons could barely tell the difference, and an instrumental backing that was a near duplicate of the original.

But Tops never falsified, or made

any claims in its advertising that they were selling the originals. And Tops bypassed disc jockeys by putting samples of its records, with a pitch for mail orders, on regularly-purchased radio time via transcription.

Original Position

Carl Doshay, Tops topper, in one of the first stories on his then unique firm, told *Down Beat*: "We have no objection to hiring and paying union musicians. But we object to paying that royalty into the AFM's Welfare Fund as a matter of principal."

No Statement

When the Tops move to make peace with the union was learned, Doshay preferred to make no extensive statement, saying:

"Our firm is growing rapidly, and at long last we decided it was to our advantage to sign up with the union. We made the move voluntarily and not from pressure. It is part of our move to improve our product now that we are planning to arrange for distribution through music and record shops. Heretofore we sold only through variety and drugstores and by mail order."

'Down Beat' Five Star Discs

The following records represent the cream of the past two weeks' crop. For complete reviews, see pages 11 through 18.

POPULAR

GEORGE JESSEL NARRATES... *Show Biz* (Victor LP LOC 1011)

JAZZ

B'LLIE HOLIDAY... *An Evening With Billie Holiday* (Clef LP MGC 144)

CHARLIE PARKER... *She Rafe* (Clef 11101)

HOWARD RUMSEY... *Lighthouse All-Stars, Vol. 3* (Contemporary LP C2506)

TOOTS THIELEMANS... *Out of Nowhere* (MGM 11660)

MARY LOU WILLIAMS... *Contemporary LP* (C2507)

COUNTRY AND WESTERN

RED FOLEY... *Tennessee Whistling Man* (Decca 29000)

DEACON ANDY GRIFFITH... *What It Was, Was Football* (Capitol 2693)

PEE WEE KING... *Red Deck of Cards* (Victor 20-5587)

Pete Rugolo Inks Columbia Pact; Will Lead Band On Road Tour

New York—Pete Rugolo has been signed by Columbia Records as an important part of their plans to expand both their dance band and jazz divisions. The former chief Kenton arranger is assembling a band of 18-20 men that will cut its first date within the month. The band will not only record albums and singles but eventually will go on the road as a permanent organization backed by a major exploitation campaign.

These plans were announced by Paul Weston, Columbia west coast director, when he visited New York for a quick one-week set of conferences that would finalize the Rugolo contracts. Paul was also settling other affairs so that he could concentrate on Jo Stafford's new CBS-TV series, starting Feb. 2.

Good Chance

"Jim Conkling, the president of Columbia, was very enthusiastic when I approached him with the

idea several months ago," Weston said. "We were both associated with Pete in the Capitol days when Jim was head of artists and repertoire there. We feel that Pete has a wonderful chance to be one of the bands of the future. He has proven his talent and imagination in the writing he did for Kenton, and Stan has always paid him the highest tribute."

"This will be a long-term thing. The band will first develop a style and Pete will get down on paper exactly what he wants to say. We're not in this just to cut four sides and the next thing you know the band's playing a one-niter in Fresno. We feel this can be a great thing for the band business and a great thing for us so we're going to give it all the time it needs."

"We've been working for quite awhile to get back into all facets of music, to make Columbia more progressive and more music conscious than any other company. And I feel that in addition to mak-

No Encore

London—It finally almost happened. You know that large cnsiase swimming pool in the musical, *Wish You Were?* In the London company the other performance, six chorus girls threw actor Chris Hewitt into a swimming pool. He hit his head on the bottom and floated up unconscious. Two actors dived in to effect the rescue. Though undeniably effective with the capacity audience, Hewitt decided not to repeat the bit in future performances.

ing money, all record companies have an obligation to try to help the course of music generally. That obligation has largely been lost sight of in the past four and five years. We hope this whole thing—together with the jazz albums George Avakian and I are recording—will show that Columbia is interested in moving forward as music moves forward.

Must Progress

"And music, like any art, must go ahead. In the past five years we've resurrected seemingly all the music there is. We've resurrected it and used it up again. We've been going backward for five years and this retrogression has brought me down. I further don't think the American public is content to stand still. The fact that a Chet Baker can win the *Down Beat* poll indicates that."

People are looking for something in music and they're not satisfied to go back to swing or Dixieland. That's why we feel that our function is to find the people in music who are going forward and work with them. Pete is an example of the kind of guy who can blaze a trail musically and who is personally very sober and industrious. And his personal representative is another knowledgeable veteran. Mickey Goldsen, who published all the original Kenton manuscripts. This is a big promotion and that's why I think it's a big story for *Down Beat* readers. We're also looking ahead to the European facets of this thing in view of what happened on Stan's trip, and the possibilities are wide open."

Others Due

Paul and George Avakian went on to list the Columbia Jazz LPs due March 15 as another indication of that company's jazz-based music expansion. The releases will include: *Chet Baker With Strings*, *When the Saints Go Marching In* (Turk Murphy), *Jam Session: Coast to Coast* (Eddie Condon's gang and guests on one side and the Rampart Street Paraders with

(Turn to Page 21)

Webb Sets TV Version Of 'Pete Kelly's Blues'

Hollywood — Jack (Dragnet) Webb's long planned television of *Pete Kelly's Blues*, the jazz-themed radio series he presented in the NBC radio network a couple of years ago, is "definitely scheduled for 1954 production" as a filmed TV series, the actor announced before taking off for a vacation in Honolulu. He stated that he had completed the telefilming of enough *Dragnet* episodes to give him several months of preparation on the *Pete Kelly* series, if necessary, but said he hoped to start filming the jazz series by February or March.

Webb, a devout Dixie enthusiast, has been working for the last year with Dick Cathcart, the trumpet player who "played" the role of Pete Kelly in the radio dramas and who also will do it in TV. Cathcart said he hoped to have the same band he headed in the radio version. The musicians were, in addition to Cathcart, Ray Sherman, piano; Nick Fatool, drums; Morty Corb, bass; George Van Eps, guitar; Matty Matlock, clarinet, and Elmer Schneider, trombone.

In the radio version, Kelly was a trumpet player-bandleader of a Dixie combo in a Kansas City tavern who became involved in, and helped to unravel, the day-to-day and night-by-night entanglements

that befell the tavern's habitués. The television will follow the same general pattern, with each episode complete in itself.

No date for release of the telefilms was set, but expectations are that the series will start on the NBC-TV network as soon as the first three or four shows are completed.

Welk May Buy Coast Dancery

Hollywood — Representatives of Lawrence Welk, whose contract at the Aragon ballroom expires March 10, were negotiating at deadline to take over the Casino Gardens, the big dance hall adjacent to the Aragon on the Ocean Park pier. The Casino, which Tommy Dorsey attempted to operate spasmodically and finally unloaded less than a year ago, has been dark most of the time for the last several years.

The Aragon was on its last legs businesswise when Welk opened there three years ago for what was expected to be a short engagement. He went on TV with his band to fill some unexpired time to which the Aragon was committed via KTLA. Welk's phenomenal success in TV and the resultant crowds he drew to the Aragon is now a familiar story.

Hamp Revamps In A Big Way

New York—In a series of sweeping personnel changes, Lionel Hampton has assembled what he asserts may be his best band ever. Among the newcomers are three key figures in the recent buildup of modern jazz in Boston.

Trumpeter Herb Pomeroy, who had been rehearsing a large band of his own before the call from Hamp, will be one of the featured soloists in the band. Dick Twardzik is coming in on piano, and Jackie Crown on trombone. All three will write for the group, too.

The new Hampton organization now shapes up this way: trumpets—Eddie (Moon) Mullins, Herb Pomeroy, Walter Williams, and Wallace Davenport; trombones—Dave Ecker, Buster Cooper, and Al Hayes; reeds—Oscar Estell, Retney Brauer, Bobby Plater, and Jay Dennis; rhythm—Floyd Williams, drums; Dick Twardzik, piano; William Mackel, guitar, and Curtis Ross, electric bass.

Granz Heads Into 10th Year; Signs Bellson, Waxes Tatum

Hollywood—Norman Granz, founder of Jazz at the Philharmonic, swung into his 10th year of bigtime operation by setting his third straight tour of Europe. The troupe opens in Brussels Feb. 6 and will feature, in addition to the usual stars, Louie Bellson, who has replaced Gene Krupa on drums.

Before heading east, Granz also supervised two marathon recording sessions by Art Tatum, in which the veteran pianist cut a total of 80 solo sides for Granz' Clef label.

The Tatum solos ranged through some 15 years of standards, and in style from ballads (*Body and Soul*) to the torrid tempos for which Tatum is noted. The package, which probably will be combined into a set of 10 LPs in a limited-edition album, will represent, according to Granz "The final, definitive, documentary recording of Tatum at his greatest."

Taking time out to reminisce briefly on JATP history, Granz commented:

"Basically neither the music nor the JATP format has changed to any great extent since the beginning. The driving excitement of free improvisation, the collective inspiration that great jazz musicians derive from each other—that was it then, and it's the same now."

"I've never tried to prove anything except that good jazz, properly presented, could be commercially profitable."

Don't Miss Details Of Huge Songwriting Contest In Next Issue

'This Setup Beats The Band' Says Vaughn Of Single Act

New York—They were taping the *Camel Caravan* show at CBS, and between numbers Vaughn Monroe alternately munched a sandwich and answered questions. All with his usual calm unhurriedness.

"I disbanded on May 3, 1953—I'll never forget that date. Why did I disband? Well, 22 years is a pretty long stretch of being on the road. I'd left home in 1930 and traveled with Austin Wiley and Larry Funk until I joined Jack Marshard in Boston in 1937, and then my own band started April 11, 1940. Since then I think we covered every ballroom in the country from five to seven times each. So I finally wanted to do something else.

More to It

"There's more to it than that, though. If you have a band, you're conscious of the fact that these people are working for you and that you have to look out for them. If I wanted to take time off, I couldn't because I had to think about them. And if a picture suddenly came up, I couldn't take it because we used to be booked three months ahead.

"In 1952 while I was making a picture, the band had no salary for six weeks. At that time my wife and I decided it was the time to disband. We decided to take it as it came. I didn't know then if my kind of act was good for clubs as a single, and I knew I stood a chance of losing the *Camel Caravan* because they want us to travel to the colleges. As it happened, that worked out with the Sauter-Finegan band.

"The way it works is that I meet them once every two weeks or so at a college or university and we tape a broadcast. Willard Alexander arranges our schedules so that can happen. We're occasionally booked for a two-hour concert and broadcast, and once in a while if it works out that way, we'll do a college in the afternoon and a dance that night somewhere else."

New Career

Together with playing hopscotch around the country with Sauter-Finegan, Vaughn is also concentrating on his new career as a night club personality as well as



Eddie Sauter, Bill Finegan, and Vaughn Monroe

on his frequent TV guest shots.

"It's very interesting playing clubs. I'm playing places I never appeared at before. And night clubs are certainly a lot different," Vaughn says. "With the band, I had them to back me up, and since I knew what they were going to do, I could relax in between. But with just a piano player, you're on your own. You've really got to sell."

And judging from his salary, which rates with the top paid anybody on the night club circuit, Vaughn has been selling well. The writing for Vaughn is done by Ernie Johnson, who was in the band with him for 17 years, and Gene Hammett, an 11-year Monroe veteran. Mixed with the pops and standards and personal successes like *Ballerina* are chatter, jokes, poems, and a highly successful parody, *The Last of the Stout Hearted Men*, in which Vaughn cheerfully lampoons himself and lists all the names he's been called by disc jockeys through the years.

What does Vaughn think of the current state of popular recording? "Anybody who says he knows what's going in the record industry today is crazy." After that definitive answer, the conversation turned to singing. "I had quite a bit of formal training, and that's the only thing that's kept me going. Otherwise my voice would never have held out. With training, I can cope with the voice problems that come with a bad cold or when I'm tired. In 13 years I've missed only two dates on which I actually couldn't sing."

Study?

Vaughn was asked if he would, accordingly, advise a young singer to study above all else. "You can't give them any advice," he laughed. "A manager finds a kid who can carry a tune and has a pleasant voice. The kid has made his own record and, wham, \$1,000 on his first date. How are you going to give advice to a kid like that? He'd tell me to drop dead."

TV, Radio

Vaughn's long-range plans are for television and radio more than anything else. "There are only so many clubs you can play in a year," he explains. "And there aren't all the theaters there used to be."

Vaughn paused. "You know one thing you haven't asked me is what I think of the Sauter-Finegan band. It's one of the most interesting things musically I've heard in a long time. Moreover, it seems that the boys in the band are nuts about Bill and Eddie and they enjoy what they're doing very much. They're not in the band just for a meal ticket."

"By the way, Bobby Nichols, their lead trumpet, was in my original band. He was 15 then, and from my group he went right into Glenn Miller's service band."

Musing on the continuity of musical tradition, Vaughn watched Sally Sweetland finish her number and then ambled to the microphone to sing his.

—nat

Barrett Deems Exits Muggsy Spanier Crew

Chicago—Drummer Barrett Deems, who has been with the Muggsy Spanier combo for the last two years, left him this month to form his own small group, which will headquarter in Chicago.

Spanier, without a replacement at presstime, headed east for a date at the Blue Mirror, Washington, D. C.

What Goes Into A Record Date? Top A & R Man Tells The Story

(Ed. Note: Ever wonder what happens on a record date? Not just the mechanics of recording an artist or orchestra, but how the session is arranged, who picks the tunes, who selects the musicians, how much time the whole thing takes, etc.? We asked Joe Carlton, manager of RCA Victor's popular record's repertoire department, to give us an idea of the entire scope of just one record date. Here's his reply.)

For every three hours an A&R man spends in a recording studio, he has to spend about nine in his office.

And what does he do in his office? Mostly, he listens.

Every Monday is publisher's day here at RCA Victor.

Starting from first thing in the morning until well into the night, our reception room is filled with publishers, each of them with a manila envelope containing from one to a dozen songs.

Would Be Nice

We're glad to make the acquaintance of these people, and it would be nice to say that we get knocked over every couple of weeks by a pretty little brown-eyed girl from the Ozarks or a sweet old granny from the Maine woods, and that we frequently get out tops songs from sources like these. Unhappily for the romantic point of view, this just isn't so.

Our hits mostly come from private appointments and from personal contacts. We have a good reputation, and the pros with promising material come to us.

Three?

Let's say a Monday produces three recordable songs. That, incidentally, represents a good Monday's catch. But now what?

Next come a couple of very big questions:

1. How are we going to do it, and
2. With which of our artists?

Sometimes a song dictates its own tempo and treatment. But more frequently you've got to try to hear it in your head, picturing what it would sound like with a small combo, with a full band, with a group with strings. Maybe it ought to be a novelty. At this point, expert musicians like Hugo Winterhalter and Henri Rene are invaluable, and we all work together on these and on problems that follow.

Pick Right

When it comes to selecting your recording artist, lots of times you know who the artist is going to be

though the threatened record ban didn't come off this month, most record firms took out insurance by recording night and day up to Jan. 1. So they're now loaded with masters. Some of the studio musicians most in demand by the contractors had to turn down dates in order to catch some sleep, still came out with \$500 and more a week. You might say they waxed fat. . . . Reports are that Decca was really holding its breath over the impending ban. Before it looked like a strong possibility, they had cancelled all their dates at recording studios for the last two weeks of December—time which was gobbled up by other companies.

Elliott Lewis, radio actor and producer (one of his roles is that of Frankie Remley on the Phil Harris show), was asked why he still prefers radio to TV. His answer: "All the executives who were stifling creative freedom in radio have now moved over to TV" . . . Is Jeri Southern, who is residing and working on the west coast, talking movie contract with Joe Pasternak? . . . Harry James grossed a smashing \$23,400 in his opening week at H'w'd's Palladium.

Woody Herman may take Maynard Ferguson along as an added attraction when his band shoves off for Europe in April . . . Billie Holiday almost didn't go along with the all-star package that's now on the other side of the pond (Buddy DeFranco's quartet, Red Norvo's trio, etc.). She has no birth certificate, and they had to find someone to swear she was born in order to get a passport. Finally came up with a stepmother . . . We liked Mike Kaplan's item in *Daily Variety* about Margaret Whiting. Two years ago Capitol's Glenn Wallichs gave her a special clock to symbolize an aggregate of a million record sales. It was a gold-plated, 45-speed record with a clock face set in the center. The other night, Maggie got curious and took the disc off to play it. Instead of hearing one of her hit platters, she heard the voice of former Capitol publicist Bud Freeman saying, "So you couldn't wait, huh?"

Stan Getz is out on parole after his brush with Uncle Sam's agents in Los Angeles the other week. In luck again . . . Sarah Vaughan and Joe Louis making the rounds of New York niterys together . . . How much do you want to bet that the "impersonation" of Danny Kaye (that's what they call it on the jacket) in Victor's *Shone His* album was done by Daniel Kominsky?

Remember how bad the setting was for Fred Allen when he started on *Judge for Yourself* last fall? The new one they've dreamed up, in which contestants "judge" new songs, is quite different. It's worse . . . Fran Warren must be in the chips. Her press agent says her recent date in Houston cost her an extra \$150 to pay transportation for her dog . . . Skip Martin has taken over as the new music director on the Phil Harris-Alice Faye show . . . Anyone who wonders what may have happened to former jazz pianist Teddy Kaye can find him writing arrangements for the Sid Krofft Puppeteers.

flight band waiting for them. With the combination of top band, Winterhalter, and the Ames, what could go wrong at the session? (A number of things, but this time your luck is good.)

In four hours you get three sides. The end? Not yet.

More listening comes into the picture. With the engineers you work with the tapes, regulating the bass, bringing the vocal up closer or blending instruments and voice, if that's needed. What a good engineer can do with a reel of tape is really something to hear. Especially if you're doing multiple track recording.

A solo voice puts in one vocal when the band is on the session. After the band goes home the real work begins. One or two more vocal tracks are made with the singer, who listens to what he's already done with earphones. Then the engineer blends all the tracks together.

A Hit?

Then you've got a record. But have you got a hit? Well, it's not so tough as you might think. We strike about 40 hits a year out of 360 sides of recording which is not bad percentage.

Anyhow, it takes about six weeks to get the answer to the hit question. Meanwhile, you worry and wait and work—on other record dates for other artists.

Teamwork

New York—Erica Morini didn't miss a note, when she broke an A string while playing the first movement of the Brahms violin concerto with the New York Philharmonic-Symphony. The moment it snapped, John Corigliano, first violinist, handed her his instrument. Members of the violin section made hasty repairs while she fiddled away on the substitute, and handed her own violin back in time for her to do the first movement's cadenza. The college spirit, men!

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Formed By Accident, Hilltoppers Still Operate On Parttime Basis

Chicago—Usually musical groups make their mark after a long period of working together, building their act sometimes for years before becoming successful. However, this is not the case with the top record selling group, the Hilltoppers. Really formed only less than two

Picture of the Hilltoppers on the cover of this issue shows them in this order (l. to r.):—Billy Vaughn, Seymour Spiegelman, Don McGuire, and Jimmy Sacca. (Photo by Pica)

years ago to cut a record session for their arranger and member, Billy Vaughn, of his tune, they have been together only spasmodically for record sessions and personal appearances. But because of their musical backgrounds and sock discs they have become as well-known as quartets who have been working together for years.

The men got together at West-

ern Centre College at Bowling Green, Ky., where they went in most part to get musical degrees on scholarships. They did some barber shop tunes accompanying the scholars on such occasions as panty raids and other social activities. When Vaughn wanted Jimmy Sacca, lead singer, to cut *Trying*, Sacca thought of his school chums and used them for backing. Oddly enough, the record was not an immediate success at first, but after Randy Wood, head of Dot Records, made personals throughout the major cities it finally caught on and sold over 600,000 copies in four months, a phenomenal sale for the former country and western and rhythm-and-blues label. In fact, in five releases since May, 1952, when they first started they have averaged 452,000 platters per release, an enviable mark for artists on major labels.

The group, composed of Sacca, Vaughn, and Don McGuire and Seymour Spiegelman, averages 24 years in age. All are single except

Vaughn, and McGuire and Spiegelman are working for masters' degrees. McGuire is going on into dentistry. Sacca has been in the army in the special services division, arranging entertainment for troops.

This is what makes the quartet unique: except for occasional leaves and weekend recording dates, the lads all go their separate ways. There are one or two nightclub dates and an occasional theater date (such as their recent holiday headlining at the Chicago Theatre) but most of the time they limit themselves to television appearances, mainly on weekends. Sacca may have company this summer, for McGuire and Spiegelman are both slated for military service then.

The group has three platters on the various trade hit charts with the biggest the revival of *P.S. I Love You*, which passed 930,000 discs over the holidays and shows no sign of abating till well over the million mark. Also on the revival kick is a reissue of *Till Then* and a folk tune, *From the Wine Comes the Grape*, released as a single from their first LP. Sacca, in his first solo efforts, brings back *Alone*, the old Allan Jones favorite, and a newie, *You're All I Need*.

They've recorded eight sides before the first of the year and now that the recording hassel has been settled will etch at least that amount more before the eligible members go into the service. While individual singers have gone into service before and continued their careers, it's a moot question as to whether Uncle Sam might want to take on a whole singing group. That's with the exception of Vaughn, who stays on as musical director for Dot.

For lads with an indefinite civilian future they certainly have had a whirlwind successful past and what looks like a good toehold in the top selling record lists.

—sabe

Record Sidemen Get A Raise, But It Won't Show Up In Pay

New York—The agreement arrived at between the American Federation of Musicians and the record industry in meetings held early this month, calls for a 10 percent increase in scale paid to sidemen on record dates for the next two years, yet does not give them any additional money in their paychecks.

Here are the main points of the agreement. It's a five-year plan made up of two time periods. The first two years each record firm

must increase the amount it would normally pay to the Music Performance Trust Fund of the AFM by 7½ percent. And it must total the amount of money paid to musicians for recording dates during the year, take 10 percent of it, and add that to the Trust Fund payment.

Beginning with the third year, the companies must add another 7½ percent to their "royalty" payment and another 10 percent to sidemen fees.

So, although sidemen are getting a 10 percent raise twice within the next five years, they'll still get the same take-home pay—some \$42 for a three-hour recording session.

BG To Combine Jazz & Classics

New York—Benny Goodman will introduce a new concert approach in the nation's leading halls during the 1954-55 season beginning in the fall. Booked by the National Concert and Artists Corp., a leading classical agency, Benny will travel with both a string quartet and a jazz trio.

With the quartet Goodman will perform classical works written for that instrumentation. With the trio he'll play improvised jazz. Both groups will appear on the same program though the proportion of time devoted to each of the two idioms has not as yet been decided. Neither has the personnel of either of the units.

Conte Candoli Forms Combo

Chicago—Trumpeter Conte Candoli, who recently left the Stan Kenton band, has formed a combo of his own with ex-bandleader-drummer Tony Papa, and opened Jan. 19 at the Terrace club in East St. Louis.

Included in the group, being booked by General Artists Corp., are tenorist Bill Kelsey, alto man Bob Winn, pianist Dick Baldrige, and bassist George Williams.

Patti Leaves Again

Hollywood—For the second time in recent months, Patti Andrews of the famed Andrews Sisters has announced her intention to try her wings as a solo performer. Gal, who has been recording as a single for Decca, as well as working with her sisters, is planning a bistro act. The other two are undecided what to do at present, but are determined to keep together.

Long, Long Laine For Frankie

New York—The New Year appears to be brighter than ever for Frankie Laine. It may also be his most traveled year. After four weeks in January at the Desert Inn, Las Vegas, Frankie opens at San Francisco's Fairmont hotel Feb. 23 for two weeks. On March 9 a fortnight at the Palomar in Vancouver, British Columbia, begins. After a stay at home, Frankie hits the Chicago theater April 16 and Blinstrub's in Boston May 3, with a week at the Latin Casino in Philadelphia May 12. A possible La Vie en Rose date in New York would close out the month.

A South American tour is in the works that would begin June 15 and last a month, covering Argentina, Uruguay, and Brazil. If it doesn't take place, Frankie will go into the Coconut Grove in Los Angeles June 2. The Laine return to London's Palladium will be toward the end of August, with a week in Glasgow and one in Liverpool likely to precede London. After England, the Richard Haliburton of song may tour Australia the last week of September and the first week of October. And that will be it for the year as Frankie comes home to rest. But who can tell?



Fritz Reiner (right), noted symphony conductor, signs contract to record for RCA Victor with the Chicago Symphony orchestra, in recent ceremony on stage of Chicago's Orchestra Hall. Dr. Eric Oldberg (left), president of the Orchestral Association, and George R. Marek, director of artists and repertoire for the company, witness the signing.

Strictly Ad Lib

NEW YORK

ON STAGE: Mat Mathews arranged the inventive music backgrounds for the successful off-Broadway production of Moss Hart's *Climate of Eden* . . . *Burl Ives* will star in *Black Candle*, a play about the Cajuns of Louisiana that opens in New York Feb. 22 . . . *Martha Scott* (Mrs. Mel Powell) is a hit in *The Remarkable Mr. Pennypacker* . . . *Yul Brynner* will make a film in Italy with *Sylvano Manganaro* in the summer and then rejoin the touring company of *The King and I* in Chicago.

ENTERTAINMENT-IN-THE-ROUND: GAC has signed *Roger King Mozier*. Band won't hit the road until after Easter, but heavy promotion continues . . . *Sauter-Finegan* are booked into April. They plan to alternate leading assignments, with one on the road and one staying home to write . . . *Bill Hegner*, *George Shearing's* former road manager and his erstwhile song collaborator, has opened a publicity office. His associate is *Fred Tobias*, son of songwriter *Charles* . . . *Hazel Scott* helped Haiti celebrate the 150th anniversary of its independence. She played boogie-woogie accompanied by voodoo drummers from the mountains. *Marian Anderson* sang the national anthem as the celebration closed.

JAZZ: *Charlie Parker* replaces *Stan Getz* in the *Stan Kenton* "Festival of Modern American Jazz" tour. *Lee Konitz* will be a featured performer this time, replacing *Slim Gaillard* . . . *Basin's Street's* new policy will be basically jazz, and appropriately, the *Louis Armstrong* unit will headline the first show . . . *Henderson Chambers* will join *Henry Coker* and *Benny Powell* in *Count Basie's* trombone section, and *Joe Wilder* is in on lead trumpet . . . In addition to all the guest jazz artists on the high-rating *Steve Allen* NBC-TV show, the regular band also blows a lot of improvisation. *Bobby Byrne* is the leader, with *Yank Lawson*, trumpet; *Art Baker*, clarinet; *Jack Lesberg*, bass; *Billy Bauer*, guitar; *Nicky Tagg*, piano; and *Bobby Rosenzweig*, drums.

Cozy Cole and *Gene Krupa* rapidly finalizing plans for their drum school . . . *Terry Gibbs* and his quartet will bank at *Birdland* in Florida for the month of February . . . *Bud Powell* traveled to Los Angeles for 10- to 20-week stay at the *Haig* . . . *Mat Mathews* hits Europe for about two months at the end of March for radio shows in Holland, Belgium, and possibly France . . . *Teddy Charles* group goes into the *Emerson* in Philadelphia Feb. 8 . . . *Buddy Tate* still leading a swinging band at the *Celebrity Club* . . . The *Salt City Five* went into *Boston's Savoy* Jan. 25 after two weeks at the *Latin Quarter* in Montreal.

RECORDS, RADIO AND TV: Columbia will issue a series of soundtrack and partial soundtrack recordings (where artists belong to other companies) of *Red Garters*, *Here Come the Girls*, *Doris Day's Lucky Me*, and the *Judy Garland* headliner, *A Star Is Born* . . . *Bob Thiele* signed *Johnny Parker* for Coral. Parker has been vocalist with *Hugo Winterhalter* on Victor for the past two years . . . *Hard to Believe* Department: *Ray Bolger* was 50 Jan. 10 . . . *Paul Whiteman* is in his 34th year of radio.

CHICAGO

Nat Cole has been inked for the *Chez Paree* May 20 for three weeks. It's the first time for the singer there, and is the sock windup of the first half of a 1954 season that has *Helen Traubel* currently headlining, to be followed by the *Katherine Dunham Dancers*; *Sophie Tucker* at Easter time, and possibly *Betty Hutton* somewhere in between . . . *Jimmy Palmer* is being held over at *Melody Mill* through most of the *Lenten* season . . . *Joseph Gallicchio*, Chi NBC music director, joins *Eddie Ballentine*, ABC maestro, on the music directors staff of *Tiffany Records* . . . *Cecil Young* Quartet has been pacted for three weeks at the *Streamliner* Feb. 15, following *Ralph Sharon*.

Joe Turner returns for a tri-week at the *Crown* Feb. 3 . . . *Milt Buckner* also back again at the *Toast of the Town* Feb. 10 . . . *Nov-Elites* and *Kathy Barr* at the *Chicago* for two frames Jan. 22 . . . *Leonard Schwartz* and *Bob Weems* started Saturday night bashes at the *Rainbow Arena*, using *Muggsy Spanier* and *Duke Ellington* on the first two dates.

Rosalind Courtwright headlines at the *Edgewater Beach* Jan. 28, with *Bob Kirk* returning to the podium . . . Another daughter for *deejay Art Hellyer*, last month . . . *Robert Maxwell's* harp will be heard again in the marble halls of the *Palmer House* Feb. 11 for a month, and *Emil Coleman* is also back for another stretch at the *Empire Room*.

HOLLYWOOD

JAZZ JOTTINGS: *Beverly Cavern*, still L. A.'s No. 1 *Dixie Den*, featuring another authentic New Orleans importation in *Octave Crosby* (piano) band direct from *Bourbon Street*. Arriving in town minus a trombone player, due to illness, *Octave* caught *Jim Robinson* of the *George Lewis* crew as *George* and his "boys" (all 50 and up) were heading back to the *Crescent City* after their successful coast tour . . . *Stacy*, after launching the *Sunset Strip's* first hotspot, the 22 club, is soloing again, but still on the *Sunset Strip*, and at the *Crescendo's* *Interlude Room* . . . *Jack Teagarden* and colleagues hold the *Royal Room* stand to March 15 . . . Club 47, North Hollywood spot founded and operated for a time by the onetime *Crosby* cats *Doe Rando* and *Nappy Lamare*, is active again, with *Arnold Koppich* (piano) heading a trio and presenting special sit-in sessions with visiting musicians.

SUPPER SPOTTINGS: *Norman Brooks*, modern-day mammy singer (See *Down Beat*, Jan. 27), makes the *Mocambo* (where *Erita Kitt* was doubling from stage show *New Faces* this typing) starting Feb. 16. Also on deck for the "Mo"—a presentation headed by *KFWB's* *Larry Finley* and tagged "Discoveries of 1954" . . . *Benny Strong* band sharing *Cocoanut Grove* stand with *Jeanette McDonald* this stanza, but a likely holdover with soon-to-open *Gordon MacRae* . . . *Freddy Martin* next up at the *Palladium* after current *Ralph Flanagan*.

DOTTED NOTES: *Pied Pipers*, out to make 1954 their comeback year, set as regular feature with the *Al Gannaway* orchestra on new *KTLA* videopos, "Play 'n Pay with Gannaway," a musical quizzer . . . *Herschel Gilbert's* *Riot in Cell Block II* theme from the forthcoming picture will be waxed by several name bands, and producer *Walter Wanger* hopes for a click record a la *Anthony's Rag* . . . *Vine Street* chatter has it *Buddy Rich* no like subdued style of *Harry James* band since *Harry* reactivated his string section—also no like reduction to minimum (some nights none) of featured drum solos.

SAN FRANCISCO—Vaughn *Monroe*, *Nelson Eddy*, and other top singles booked to follow *Jerry Colonna* at the *Italian Village*. *Colonna*, whose success at the spot fooled everybody, is reaping the rewards of record exploitation. He covered the town like a blanket during his stint at the *Village* and plugged his records night and day.

If you want to know who the best trumpet player on the *Pacific* coast is, ask the guys on the *Herman* band. They heard *Frisco's* *Dick Collins* and flipped . . . *Johnny Coppola* considering an offer from *Ray Anthony* which would include *Mrs. C. (Frances Lynne)* as vocalist with the band . . . *Gerry Mulligan* following *Shorty Rogers* at the *Down Beat* club.

Jimmy Sheldon out to join the *Horace Heidt* organization as pianist and arranger . . . Local guitarist *Eddie Durand* subbed for *Jimmy Raney* in the *Red Norvo* trio prior to the group's leaving

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Some Real Progress In Film Music During 1953

By CHARLES EMGE

With 1953 dropping away into history and the Motion Picture Academy's various committees preparing their nominations for "bests" in this and that, including the Academy's own doubtful methods of pointing up musical achievement in

film music (something *Down Beat*—see issue of Jan. 27—hopes to improve), no one can withstand the temptation to make a few of his own personal selections. For example, in our opinion:

● The most important development in 1953 in relation to music in pictures was the introduction of the musical prelude, or overture, featuring studio orchestras augmented to symphony proportions. This trend, very much part of the CinemaScope, or wide-screen, stereo sound process, was devised by Alfred Newman for use with *The Robe*, but for reasons of studio policy was switched to *How to Succeed in Business Without Really Trying*.

Meantime, MGM's alert Johnny Green utilized a similar idea in his musical prelude to *Julius Caesar*. From this stemmed MGM's "Musical Classics" series, symphonic excerpts in capsule form, which can be used in place of the traditional short as a prelude to a good film, but, as they are not necessarily connected with any particular picture, will become part of filmdom's permanent library of good music. Admittedly there are improvements to be made in programming and presentation, but after all, this is a good start.

● The best film musical of 1953, with nothing else even close, was *Gentlemen Prefer Blondes* (Marilyn Monroe, Jane Russell, et al), which, like most Hollywood film musicals rating anything more than the most casual attention, was the reproduction of a stage musical, including the original songs by Julie Styne and Leo Robin.

● If any good songs of lasting value were written for, and introduced in, films during 1953, we didn't hear them. But we don't hesitate a moment to give our own award, for what it's worth, to Sammy Fain and Paul Francis Webster for doing the best all-around job of film songwriting in years for *Calamity Jane* (Doris Day, Howard Keel). From every standpoint—ballad (*My Secret Love*), authentic flavor (*Black Hills of Dakota*), production (*Deadwood Stage*)—they were worthy of a better picture.

● We won't attempt to pick the so-called "best underscore" of 1953. But for best underscoring of any

one sequence, we give our nod to George Duning for his background music to the scene in *Miss Sadie Thompson* in which Jose Ferrer recites the 23rd Psalm. And those who fretted over the fact that singer Jo Ann Greer (vocal double for Rita Hayworth) received no credit on the Mercury soundtrack album from the picture, should note that composer Duning received no credit on the label or in the album notes.

● There ought to be some award for most effective combination of good music with good screen drama—such as the episode in MGM's *The Story of Three Loves* featuring Moira Shearer and James Mason, and scored with Rachmaninoff's *Variations on a Theme of Paganini*. And along the same line, something special for whoever it was at 20th-Fox who put Benny Carter, with his own specially selected little band, both visually and musically, in that French cafe sequence in *Snows of Kilimanjaro*. That represented real progress in the musical thinking of the men who make movies.

STUDIO NOTES: Columbia's major musical biofilm of 1954, *The Franz Liszt Story*, now set for an April starting date, with producers Jerry Wald and William J. Fadiman scanning rosters of concert pianists to soundtrack the solos... Ghost-singer Mario Lanza (for Edmund Purdom in *The Student*

Gene Norman Starts Discery

Hollywood—Gene Norman, radio platter showman and concert impresario who has been producing records for various labels as a sideline for several years, is preparing to launch his own recording company shortly under the label Gene Norman Presents. Among artists to be featured on his first releases will be Gerry Mulligan, Buddy DeFranco, Charlie Ventura, and Dizzy Gillespie. It was said some of the material in his first package would be from Norman's concerts and some from specially produced sessions.

Eddie Laguna, who launched Andre Previn, among others, on his now inactive Sunset label, will be associated with Norman as production supervisor. Promotion will be handled by Ross Burdick and Robin Combs. Distribution outlets and other details were still in the process of negotiation.

Prince) will receive screen credit—but at the end, not the beginning of the picture... Added to the 20th-Fox CinemaScope schedule for 1954: *Carmen Jones*, the modernized version of the Bizet opera that registered as a solid stage hit in the '40s.

Next opus for Dean Martin and Jerry Lewis will be a Paramount film version of the Julie Styne-B-Hilliard stage musical, *Hazel Flagg*, with some new songs added by Styne and Hilliard... MGM's Arthur Freed preparing an untitled musical, to star Gene Kelly, that will be a "cavalcade of Cole Porter's greatest songs." Wonder how it will stack up musically with Warner's *Night and Day*, the Cole Porter biofilm starring Cary Grant made some years ago?

'Sweden's Swell,' Ex-Sideman With Brown, Fields, Etc., Says

Ernie Englund is one accomplished American musician who has found Swedish working conditions better in many ways than those in the United States.

Englund, 25, played trumpet for Les Brown, Randy Brooks, Art Mooney, and Herbie Fields before he made his first trip to Sweden last summer. He came to visit relatives—his father is Swedish—but stayed four months, working eight

weeks in Stockholm and touring the provinces with Swedish musicians.

Nitery Operator

He liked it so well he considered staying, but instead returned to the United States and took over a small night club in Urbana, Ill. Last August he let his father run the night club and moved to Sweden.

After a short tour, he joined the band led by the jolly Swedish bassist, Simon Brehm, who, complete with beard, looks like the chubbier Chubby Jackson of a few years ago.

Brehm's octet, a smooth, swinging group, includes Ake Persson, the trombonist who is one of Sweden's finest soloists, as well as several other outstanding musicians. It's a fine, extremely musical group, and, what's more, it's working.

Would Be Lucky

"The group," Englund says, "is now signed up at the Bal Palais (a dance hall) for seven months. No options. You know, in the states a group like this would be very lucky to get eight weeks."

In the spring, Brehm and the boys will tour for four months, and Englund was amused to find the musicians complaining about the "long" tour. "At home, you're glad to be able to sit down for a few weeks. These guys stay in one spot for eight months."

He finds that, with security and good hours (everything closes at midnight) the musician here has something closer to a "normal" life. Also, the fact that he's in Stockholm steadily allows him to practice a lot more than he did in the past.

The music he finds excellent. "It's a little commercial sometimes—at least the Swedes call it commercial—but it's always very musical, and it's never like some of that junk I played at home."

Unit Feeling

Perhaps one reason for this, he feels, is the fact that the small

Filmland Up Beat

DOWN BEAT



Jimmie Maddin and Ray Bolger

THE HOLLYWOOD BEAT

Blues Ace Jimmie Maddin Gets Break From Bolger

By HAL HOLLY

Hollywood—Who will be music's big star of 1954? Around this locality, where music and entertainment have become more and more closely allied with the growth of television, plus the recent boom of rhythm-and-blues, many local observers are making book on young Jimmie Maddin.

If you caught the Ray Bolger ABC-TV network show of Jan. 21, you saw Jimmie Maddin in action, a dapper young performer who can do quite a number of things from comedy to tap dancing. He is, in addition, not only a "hot blues" singer, but an outstanding sax and clarinet man who graduated from a well-known Los Angeles conservatory of music.

Large Following

For the last three years or so, Jimmie, who heads a quartet (Zan Overall, bass; Rocco Guarnaccia, piano; Ray Qualey, drums), has been building a large following in the smaller clubs here, those with patrons whose pulses and emotions react excitedly to his particular brand of driving "go-go-go" music. And his brand is more than a cut or two above that of the honk-and-snort blasters who stampede the teenagers at "concerts."

"I play in clubs, and for older people," explains Jimmie, "mostly closer to my own age (23), and you have to do more than lie down on your back, kick your feet in the air, and false-finger an open C-sharp, making those phony jazz noises. They come to hear something."

jazz groups hang together for a long time—up to five years in some cases. They get a chance to learn how to function as groups, rather than individualists.

He finds the money entirely satisfying. If a musician makes 300 kroner, it's worth only \$60 in exchange (he can't take it home anyway) but, Englund has found, it represents about \$125 in buying power. In addition to regular work, he's doing movie backgrounds, record sessions, and radio shows.

If things remain as they are—and there's no reason to think they'll change—Englund will stay in Sweden two or three years.

—Bob Fulford

thing of genuine musical interest, plus those rhythm-and-blues style songs—Paul (King Size Papa) Vandervort writes most of my material, and Benny Carter wrote my signature music. They want some real entertainment thrown in, so I give it to them."

No Records

Oddly enough, Maddin has done very little on records, despite the present popularity—still growing—of r&b stuff, and the fact that Los Angeles is becoming a center of r&b record production.

"It's a funny thing," says Jimmie contemplatively, "most of my success has been in clubs with large colored patronage, and here in Los Angeles nowadays that means some pretty nice places. So word gets around about my work, and lots of r&b recording men have come out to see me. You know what they say? 'Son, you're great. But we can't sell you because you're white. The operators and retailers say their markets will never buy a white singer and musician of your type.'"

"It isn't racial prejudice, just economics. Oh, well, I think TV, after this break with Ray Bolger, will be my best line to follow, anyway."

Just Luck

Maddin's big opportunity, if such it proves to be, came to him by chance. After working steadily in clubs in southwestern Los Angeles and Hollywood, he opened Dec. 8 at Jonie's out near Pasadena for what should be a long run. There, in a relatively out-of-the-way spot, he was caught one night by Bolger, who had dropped in purely by accident.

Bolger heard and saw him do his one-man show just once and signed him then and there for the filmed TV show he was then preparing. Now Jimmie, and his acads of supporters here, are waiting and hoping that this was that major stepping stone every entertainer and musician prays for.

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Chip Off Martin Block Gives Pointers To DJs

New York—When Martin Block, the grandfather of all disc jockies, announced last summer that he was leaving WNEW's *Make Believe Ballroom* for the ABC network, disc jockies all over the country checked their resonance and deepened their tones. Scores traveled to New York for auditions, even more sent in tapes, and Bernice Judis, the fabulous commanding officer of WNEW, did some traveling, herself. She visited several cities, listened to disc jockies on her hotel room radio so they wouldn't know they were being auditioned, and then interviewed the most promising.

When the decision was finally made, well over 250 hopefuls had been analyzed and atomized. And the winner of one of the choicest plum-cakes in all radio turned out to be Jerry Marshall who was a staffman at—of all places—WNEW. A veteran of almost 11 years there, Jerry has been conducting the popular *Music Hall* on the station.

How Does He Do It?

In view of Mr. Marshall's obvious mastery of his profession, *Down Beat* asked him what the ingredients of a successful disc jockey consist of. The answers should interest not only his fellow members of AFTRA but also the millions of listeners who revolve to record oracles all over the country.

"Disc jockeying evolved from the casual system of the old days at independent stations where you just spun records. Today it's so competitive that you have to do more than just slap a record on a turntable. You have to be a prime salesman, and you have to have a gimmick, a format.

"For example, on the *Music Hall* I originated the following formats, all of which have been retained: Monday—Spotlight on Bands; Tuesday—Memory Book; Wednes-



Jerry Marshall

day—Picks of the Week; Thursday—Tour of the Cities (the top tune in each city); Friday—Week-end Date (a list of recording artists working in the area); Friday matinee—Show and Film Tunes Past and Present; Saturday—The Top Four Requests of the Week (indicated by listeners' mail). Saturday also featured the *Music Hall Roundup* which was a cross-section of all the week's segment and utilized articles from *Down Beat* and other magazines which could be tied to any of the current records.

"For Memory Book, I kept and still have an extensive card file listing not only the important tunes in each year but the significant news events of that year. And I did all the research, myself. I'm a kind of meticulous guy. After a while the records fell into the format but even at that, it took me a couple of hours every day to get the show on the road. Being a disc jockey is actually a 24-hour-

a-day occupation because you always have to be on the lookout.

Jerry Marshall then went on to some of the controversial aspects of the actual handling of a disc jockey show. "A disc jockey can do all the exploitation and hitting of a record he wants, and it's still up to the public, because if they don't like it, it's no dice. Then a disc jockey can be thoroughly against a record, and yet the public may go for it. I give you *Oh Happy Day*.

"When that came out, I said on the air that I wouldn't play until it became unnumber one some place. It did in Chicago, I think, and then I played it. A disc jockey generally should play all versions of a record until one or two make it, unless he feels that a version doesn't fit his particular show. Each show at WNEW, for example, has a specific purpose and records played on it should fit in.

Nixes Interviews

"As for interviews, I don't think they're very important on a disc jockey program. Unless you get the artist into controversial material or opinion, what can an artist say except where he's playing or what his current hit is. After all, the listeners know the biographical material from all the magazines. Rather than spend nine minutes talking to an artist, I'd rather play his music for nine minutes. That way I've done the artist, the audience, and the program more good.

"I don't go for controversial material or opinions at all. The more I spout off, the less they'll hear. And my job is to play all the music I can cram in."

That must mean very short introductions to records, Jerry was asked.

10-Second Man

"I," he laughed, "am the original 10-second man. On a sponsored quarter-hour segment of the *Music Hall*, I'd get in four records. And if it wasn't sponsored, I could get in five. Unless you have something important to say, something that makes sense, play the music.

Marshall is so immersed in the many aspects of his profession that in the six weeks he was off the air between his relinquishing of the

Concert Reviews

Stravinsky Conducts Stravinsky, Philadelphia Orchestra, Carnegie Hall, New York

In an evening that both the audience and the performers realized was of historical import, one of our greatest living composers conducted our best trained orchestra in two of his most widely known works.

Igor Stravinsky was to have handled the entire program, but a very recent attack of intestinal flu made it necessary for the first half to be conducted by William R. Smith, the new 28-year-old assistant to Eugene Ormandy. Smith's approach to Glinka's *Overture to Russian and Ludmilla* and Tchaikovsky's *Symphony No. 2 in C Minor* was decisive but stiff. This is not an orchestra one has to control with rigidity. Smith was more impressive as the pianist in the later works.

Oddly, Tchaikovsky's *Second* had never been played by the Philadelphia Orchestra before this season and is rarely performed by other units. Yet it is an arresting novelty of some rhythmic interest and highly flavored with Russian folk themes.

Stravinsky conducted the *Scenes*

Music Hall and his taking over of the *Ballroom*, he went through a two-hour dry run every day. That is, he did a program that never left the studio. "I felt I had to, in order to keep in touch, to listen to all the new releases and just to have the feel of the records. It's like any other work. They're my tools, I have to know them."

And then Jerry Marshall consulted his watch. It's a present from his wife whom he met while she was working at WNEW. On the underside of the watch is inscribed the number 12J51. That's the file number of a record in the WNEW library. A record called *You Made Me Love You*. A disc jockey's day is never done!

de Ballet he had written for Billy Rose's *Seven Lively Arts* (1944) and the suite from the ballet *Petrouchka* (1911). It is superfluous to comment further on the music, but it should be noted that Stravinsky has occasionally complained bitterly at what other conductors have done to his works. Certainly he, himself, provides a model of clarity in direction. The complex interaction of section timbres and the tricky rhythmic progress of the works are delineated by him with unmistakable precision. His movements are swift and angular and he makes his points with elbows and head as well as hands. But as carefully as he spells the works out for the orchestra, he leaves it breathing room so that it responds to his touch as a living collective will.

It is the *Scenes de Ballet* about which is told a famous Stravinsky anecdote. After the Philadelphia opening of the Billy Rose show, the managers sent Stravinsky a telegram that biographer Alexandre Tansman recalls as reading: "Great success. Could be sensational if you authorize the arranger, Mr. X, to add some details to the orchestration. Mr. X arranges even the works of Cole Porter. Wire if agreed."

Stravinsky replied: "I am satisfied with great success. Igor Stravinsky."

—nat

Shad Back To Merc FROM DECCA

New York—Bob Shad, who left the Mercury R&B department three months ago to take charge of Decca's blues waxings, has returned to Merc once again and will take charge of its jazz and R&B section. A heavy schedule of jazz sittings has begun already.

—nat

A Triple Thanks!

- To the Nation's Ballroom Operators who honored us as the No. 1 Sweet Band in America for 1953.
- To you, our friends, the dancers who made this possible.
- To the Editors of *Down Beat* for their consistent contributions toward the furtherance of the dance band industry.

Guy Lombardo

DECCA RECORDS

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Public Relations

654 Madison Ave., New York



February 10, 1954

DOWN BEAT

Page 7

Band Review

Basie's Band Termed 'Best'

Count Basie, Birdland, New York

Two musicians from another club hurried into Birdland between sets to dig the Basie band. "The greatest band in America!" said the drummer to no one in particular. "Man, they're really walking to-night," said the other. Both statements have been true on every night of the engagement this elated listener has heard. No other big band comes close to the Basie band in swing, jazz sound, and feeling, and that rare kind of section work that is both precise and relaxed.

There is no way of describing the kick that fills you when this brass section ignites behind a soloist. And how does one verbalize the easy roll of rhythmic emotion that ties the audience to the band (and the other way around) as occurs in the playing of no other large unit? Each man in the band plays as if he's pleased to be there, and as one sideman points out, "Another thing that makes this so

much of a pleasure is that we're always adding new material. Most of what we're using in the book now is no more than two months old."

When this particular edition of Basie began rolling, some observers noted that the soloists didn't match the overall quality of the unit. This is no longer true. Joe Newman has become one of the superbly consistent trumpeters in jazz; trombonists Benny Powell and Henry Coker also have few modern jazz equals, and Benny especially has made great advances in recent months; and vigorous tenors Frank Wess and Frank Foster are constantly improving as they gain confidence.

As for the rhythm section, with Gus Johnson, Eddie Jones, Freddie Green, and the Count, there's nothing like it in the big band field. Which brings us to the basic fact that there's also no one quite



CONNIE HAINES, recently returned from a trip overseas to entertain troops, here is shown at her recent Coral recording session that resulted in *Pink Shampoo*.

like the Count. He's a shy musician who rarely gets much feature-article publicity, but this man has been one of the major energizers of jazz for 30 years, and right now it is again Basie more than anyone who proves that it is possible for a large band to have all the freedom of the most relaxed small combo.

And for musicologists, listening to the band will provide the best definition of the verb "to swing" you can find anywhere.

—nat

Stafford To Bow On Video Feb. 2

Hollywood—Another top music name joins the TV parade Feb. 2 as Jo Stafford makes her video debut on the CBS-TV network with a weekly 15-minute spot under commercial sponsorship.

Format was not announced, but the orchestra will be under the direction of conductor-arranger Paul Weston, Miss Stafford's husband. Time: Tuesday, 6:45-7 p.m., PST.

Freberg Lands 'New Sound' Trio

Hollywood—Stan Freberg, the multi-voiced comic of *Dragonet* fame, launched his own radio show Jan. 8 on CBS (Fridays, 9:30-10 p.m., PST) with a trio under the direction of George Fields supplying background music that promised to provide the freshest "sound" in radio. The combination: Fields, harmonica; Ralph Lee, bassoon and other reeds; Lou Singer, xylophone and other percussion instruments.

Fields, who also composes special music for the series, is the harmonicaist who recorded the original (film) version of *Ruby*.

Another WFL Exclusive—Triple Flange Hoops!

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Caught In The Act

Sammy Davis Jr. and the Will Mastin Trio,
Last Frontier, Las Vegas

One of the great human interest stories of show business here, in addition to good entertainment. The real star of the Will Mastin Trio is, of course, Sammy Davis Jr.—dancer, singer, mimic par excellence—but because the other members of the unit are Sammy's father and uncle, the trio has remained intact despite the fact that young Sammy could earn as much, and probably more, working as a single.

From the musical side, the interest lies in Sammy as a singer. He can do anything from a ballad to a jump tune as well as most of today's vocal specialists, but gets more amusement and provides his

best entertainment with his take-offs on stylists such as Eckstine, Laine, Martin, and other recording stars. Davis will never equal any of the singers mentioned in their peak-period earning power and boxoffice pull, but chances are that long after public interest in such singers has waned, Sammy will still be delighting nitery audiences.

Since his last visit here he also has added a new routine to his act in which he takes over at the drums and beats out a solo that would make the best of the hide-pouncers sit up and take notice.

—m. c.

Horace Heidt, Edgewater Beach Hotel, Chicago

The second sweetest music this side of heaven engulfs the big Marine Room of the lakeside hostelry in a tide of mixed patriotism, nostalgia, romance, comedy, mother love, sex, and corn. That combination is great or indigestible, according to your taste.

Horace Heidt, making his first Edgewater Beach appearance in 10 years, and his first metropolitan stop on a tour that marks his musical comeback after two years of successful concentration on the real estate business, is a smooth, sweet, suave master of ceremonies.

His orchestra, of conservatively rhythmic persuasion, plays a neat, well disciplined accompaniment for a show that is noteworthy primarily for the youthful enthusiasm of the featured acts. The kids doing the solos are winners of the "Youth Opportunity" auditions held across the country by the

timeless Heidt in the last half-dozen years, and they go at their chores with an abandon more experienced hoofers and songsters might envy.

Russ Budd, tap dance impressionist, may rank as the outstanding hopeful in the cast. Dick Kerr sings good imitations of Rose Murphy, Louis Armstrong, Tony Martin, Johnnie Ray, Billy Daniels, and others. Johnny Standley continues to get laughs with his *It's in the Book* of last season. Lyza-beth Lynch, Ralph Sigwald, and Allen Brenneman (the latter a 12-year old baton wielder) are other featured acts.

The chorus line, billed as the Heidt-Steppers, is just about the comeliest that has been seen in town all season, and the girls fit neatly into a smoothly staged revue.

phd

Charles Trenet, Jackie Cain and Roy Kral, Orson Bean, The Blue Angel, New York

Though the customers are not always aware of exactly what's happening, this is the hippest Blue Angel show of the season—and it's going over extremely well. Headliner is to the phenomenal Trenet, who is to Maurice Chevalier as Dizzy Gillespie is to Louis Armstrong. The younger Trenet projects with almost as much charm and ingratiating humor as Chevalier, and musically is more subtle. Trenet writes both music and lyrics for his numbers which are of a quality rare in the popular music of any country. He's best known here for songs like *La Mer* (*Beyond the Sea*). Furthermore he sings with easy skill and with a fine beat.

Jackie Cain and Roy Kral are fresh, quietly effective additions to this kind of show. In songs like *I Hear Music*, *Lover and Forgetful*, they sing with just enough of their expert musicianship to bemuse the customers with this "new" approach without scaring them into resistance. Together, their voices trade ideas like horns, and singly,

Jackie phrases and sounds better than ever. Intonation is seemingly never a problem to either. They will have to get a little more "schmaltzy," as a Blue Angel veteran phrased it, to make it with this kind of audience, but they couldn't sing real badly even if they made a determined effort. With more and sharper original material (the after-the-party bit they use now is flat) mixed with the standards, this could be a top supporting act.

Comic Orson Bean is doubling from his featured role in *John Murray Anderson's Almanac*. Like most of the younger generation of sophisticated monologists he parlayed a macabre sense of humor with a mild "putting on" of the chi-chi audience. Everybody likes it fine.

—nat

Brunswick Cuts 14 Scott Sides

New York—Tony Scott, winner of the New Star clarinet spot in the *Down Beat* Critics' Poll has had increasing prosperity ever since. As a result of the business his quartet did in its first 12 weeks at Minton's Playhouse, their engagement has been extended indefinitely.

Scott also recently recorded 14 sides in two separate sessions for Brunswick. Personnel comprised pianist Dick Katz, drummer Osie Johnson, and bassist Earl May. Percy Heath was the bassist on the second session. Brunswick has also released Scott's first record leading a big band. Both originals, *Time to Go*, and *The Blues Have Got Me*, are by Scott.

Another Gold One For Eddie Fisher

New York—Eddie Fisher received his third gold record from RCA Victor in seven months on his TV show this month. Symbolic of a million or more sales, this one was for *Oh, My Papa*, and was presented by Eddie Cantor, Fisher's "discoverer."

Fisher's two other recent hits were *Many Times* and *I'm Walking Behind You*.

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TV Is Musicians' Challenge: Sylvern

New York — Has TV made new demands on musicians and conductors beyond those required by radio? For an authoritative answer, a good bet was one of radio-TV's busiest conductor-arrangers, Hank Sylvern. Hank is in charge of music for *This Is Show Business* and *The Jane Froman Show*, among others on TV. In radio, his programs include *Boston Blackie*, *Nick Carter*, and *Front Page Drama*, and you may recall him as Arthur Godfrey's musical director prior to the deposed Archie Bleyer. And when the all-star *Dinner For The President* was planned for TV recently, Sylvern was chosen to conduct and aid in the arranging. So Hank knows both media with incisive intimacy.

"Versatility is the great need for a musician on TV," Sylvern begins. "Here's a typical *This Is Show Business* program. The closing act was an aria from *Madame Butterfly*. The middle act was a vaudeville comedy routine with falls, tumbling, all in pantomime. So the drummer not only had to be quick to catch the tricks in the vaudeville act but also play tympani and chimes for the opera. The opener was a classical dance act and the theme of the show, mind you, is a fast-moving Broadwayesque jazz piece.

"On another night, we backed a singer in *Tenderly* in which we used every woodwind doubling instrument in the band, but every one. On the same show we played jazz behind a comedian for which we made up a head arrangement in the pit.

"And the men must be adaptable mentally as well as technically. I've turned my concertmaster into a soloist on a show without warning. I know I don't have to worry about him. As a result of this constant challenge, I've found in the main that the musicians in TV keep studying and eventually start composing. There's always someone in the band playing a new piece over with the piano player.

"You see, TV has created a new kind of background. Men who never before had the occasion to play

all these kinds of music have improved as musicians. If they came into TV with some background, technical ability, and alert mental processes, they expanded because they had the further potentialities within themselves."

How does this need for versatility apply to the conductor?

"Like the check," replied Hank, "it goes double for the leader. It's a much tougher business for a conductor than radio. Much noisier for one thing. There are many more distractions in rehearsal. And versatility is almost an understatement."

"On the shows that need it, my same orchestra sounds like two different ones—jazz and classical. It can sound like a large concert

band or jam behind an act. Then I use different pickups and always have to check my balance in the control room. I write out audio parts for the engineer with rehearsal letters marked on them as well as directions as to who's playing fillins. So when I tell the band to go back to letter C, the engineer does, too.

"Above all, in TV, there's a need for quick thinking when you conduct. I've had to shave time from an arrangement while in the middle of it, for example, without warning. But in what you hear and see on your screen, that kind of quick thinking shouldn't show—it should be like the lining in a good suit."

Sylvern is vehement about another facet of music on TV—the

use of records for background. Hank replaced records on *Suspense* four years ago and would still be providing his uncannily appropriate organ backgrounds for the show if a time conflict with another assignment this year hadn't forced him to give it up.

"I could do what no record could do. For one thing, I don't hold back when I want a sound. Years ago in radio I used to prepare a piano before I ever heard of John Cage. I once stuffed towels into a pipe organ to get an effect on *St. Louis Blues*, and I played from inside the piano on a recent adventure show on CBS. Played the strings—all of it inside the piano.

"There is much too much use of recordings on TV, continued Sylvern. "I think that music for any kind of production—variety, dramatic, comic—should be written for that production. Just as when you make an arrangement for a highly

stylized singer, it won't work with other singers.

"By the same token music that was once written to be played in some kind of quadrille or to be used with a mounted cavalry band or for a dramatic series long since defunct won't work for other programs. Could I use music that was written for Norman Corwin off in the stars somewhere—could I use that for *Suspense*?

"Besides, I hate to repeat myself, and using records is just that. Of course, I admit that sometimes even when not using records, we do something quick as a matter of expediency. Expediency means budget, and I'm extremely conscious of it. But by and large, in all fairness to any production, the function of the music for it is to highlight, to pinpoint. It's a framework for a canvas. How would you like to see a Rembrandt in a modern frame?"

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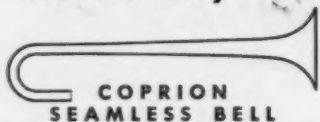
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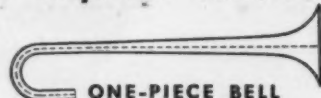
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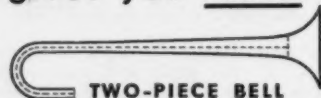
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Is There Hum In Your Hi-Fi? Be Your Own Troubleshooter

By OLIVER BERLINER

Most of the difficulties incurred with sound systems are: hum, distortion, loss of sound, loss of volume, random noise, or a combination of these. While most audiphiles are not prepared to service equipment, a great deal of saving and satisfaction can be achieved by ascertaining and isolating the trouble yourself. This can be accomplished by the use of only one tool . . . logic. Through this you may find that you can clear up the trouble without help.

For example, if the FM section of your tuner suddenly fails, but the AM works properly, you immediately know that the trouble is certainly not in the phono pre-amplifier or even the main power amplifier, and of course it is not in the loudspeaker either; already you have located the defective section. Obviously, not all difficulties will be this easy to isolate, but the process of elimination is the same.

Hum is fairly easy to isolate, but often difficult to eliminate. We can

assume, however, that the manufacturer has taken steps to keep hum out of the components that he supplies, and that if hum is present, it is probably due to a defective component rather than a defective design. Determine the point of hum by cutting out various stages. This is done by use of the input selector switch and the volume control. Is the hum still present with the volume all the way down? If so, it is undoubtedly in the power amplifier. If the hum is present only with the volume up, it is most likely in the pre-amplifier or the tuner; the selector switch will determine this.

Hum is often caused by poor ground connections on interchassis leads. This can be determined by

jiggling the leads around and by disconnecting the equipment feeding the cable (not the equipment on the receiving end). Certain power amplifiers without volume controls will thump and hum with only a lead wire on the input and this must not be construed as the cause of the trouble. Defective filter capacitors will be the most frequent causes of intra-chassis hum, and also of distortion.

Weak tubes, besides bringing loss of volume, will contribute to distortion. (Sound that is unclear is distorted.) In addition, components that have been overloaded or overheated for considerable lengths of time will eventually give way with resultant distortion, loss of volume, or complete lack of signal.

Should Be Easy

By methodically switching out or disconnecting each piece of equipment, starting with your input units (changer, tuner, pre-amplifier, television, etc.) it should be quite easy to locate the points of hum noise and distortion. One frequently occurring hum source is that of out-of-phase power supplies. Remove and reverse (twist 180 degrees and re-insert) each AC plug, carefully noticing whether

Records, Hi-Fi

DOWN
BEAT

hum increases or decreases through this process. Leave the line cords connected in such a way that hum is at a minimum.

Never disconnect your loudspeaker with a signal going through the amplifier, as damage to the amplifier is sure to result. It is normally not necessary to disconnect the loudspeaker when making most of the tests. One that has been severely overloaded will become fuzzy, but to prove this another speaker must be substituted, still leaving the amplifier loaded.

Tube "microphonics," a ringing noise in the loudspeaker (especially when the equipment is touched), occurs occasionally and usually is found in the pre-amplifier and other low level stages. Gentle tube tapping with a pencil will usually locate the troublemaker, which must be replaced. Sometimes a microphonic tube can be put in a different part of the circuit (calling

for the same type, of course) and the trouble will disappear. Miniature tubes are highly susceptible to microphonics due to the close placement of their elements.

Placement

Careful placement of the various chassis is essential to avoid hum and oscillations. Keep loudspeakers, power amplifiers, and power supplies away from phono-pickups and pre-amplifiers. Incidentally, the oscillator of your television set may radiate into the tuner. Keep power and loudspeaker cables away from low level cables.

Remember, first determine the difficulty by listening to your loudspeaker; then locate and isolate it by careful process of deduction and elimination. "Elementary, my dear Watson!"

If you have further questions or subjects you would like discussed, write me at 6411 Hollywood Blvd., Hollywood 28, California.

Furtwaengler To Tour U.S.

New York—The Berlin Philharmonic orchestra will make its first American tour next season. Conductor will be the controversial Wilhelm Furtwaengler. Charged with pro-Nazi sympathies, Furtwaengler withdrew as music director of the New York Philharmonic two weeks after his 1936 appointment. In 1949 he withdrew again—this time from the musical directorship of the Chicago Symphony.

At that time a group of soloists and conductors including Vladimir Horowitz, Artur Schnabel, Alexander Brailowsky, Lily Pons, and Andre Kostelanetz warned they would not appear with the Chicago Symphony if Furtwaengler became its director. Violinist Yehudi Menuhin disagreed, claiming that his investigation of the charges cleared Furtwaengler. Menuhin later played with him in Germany.

The Berlin Philharmonic was to have toured here in 1950 under same conductor, but the plans fell through. The present trip was made possible by a gift of an estimated \$50,000 from industrial chemist Henry H. Reichhold that will pay for the transportation of Dr. Furtwaengler and the 108 musicians of the orchestra. Furtwaengler was last here in 1927 as a guest conductor of the New York Philharmonic. He and the orchestra will be heard in 24 to 28 American cities, including two concerts at Carnegie Hall.

Met Resumes Its Radio Auditions

New York—The Metropolitan Opera Auditions of the Air has begun its 15th season (ABC radio, 9 to 9:30 p.m. Mondays, EST). Applicants from every part of the country are screened for the two chosen to appear each week throughout the season's series. These aspirants are narrowed down to six semi-finalists and eventually, to the two top winners. The winners are awarded scholarships which will be executed under the direction of the Metropolitan Opera Association.

Alumni of the program include such present stars as Rise Stevens, Leonard Warren, Eleanor Steber, and Patrice Munsel. Rudolph Bing will appear from time to time on the program, and the regular commentator is Milton Cross. Conductors will be from the Metropolitan staff.

Any singers desiring information about the program may write to Metropolitan Opera Auditions of the Air, American Broadcasting Company, 7 W. 66th St., New York, N.Y.

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Some Tips On Devices For Bulk-Erasing Of Tape

By Robert Oakes Jordan

The techniques of bulk-erasing magnetic material are as difficult as the proper recording of the same tapes. Unfortunately, many tape enthusiasts neglect the importance of this process, destroying all chances for making a good recording. Simply placing the reel of tape in a heavy changing magnetic field is not good erasing, any more than running the tape through the recording machine is good recording.

The bulk erasure unit is not new on the market. Recently, however, several new devices have appeared on the scene. Most of them use the conventional 60 cycle alternating current supply. Others have been adapted for variations in primary power supply.

Two Types

To my knowledge, the bulk erasers are of two general types—those which are constructed for hand movement over a stationary tape reel, and those on which the reel is placed in a horizontal position and rotated within a stationary magnetic erasing field. This column reports on three of the units which manufacturers sent me to test. I am also indebted to James Cunningham of the NBC engineering staff, who spent a great deal of his own time at the Chicago studios confirming my findings.

The first unit tested was the Jiffy Rase, a hand-type bulk eraser. It is manufactured by the Rason Manufacturing Corp., Brooklyn, N. Y., whose Chicago distributor, Arpio Sales Corp., lent the test unit to me. The Jiffy Rase is moderately priced. It looks like an aluminum sauce pan, six inches in diameter and two inches high, which has been inverted. It has a heavy metal handle for operation.

The magnetic unit sealed within the durable aluminum shell by a black mastic is of sound construction in both electrical and mechanical features. The bottom (open) end of the unit is covered with a sheet of smooth phenolic plastic. The line cord, plug, and switch (press to operate) are of good quality. This unit, when used according to the manufacturer's instructions and those furnished by the Minnesota Mining Corp., will reduce the residual noise level of virgin tape by 4 db., in addition to bulk erasing.

Design Different

The second unit test was furnished by the Amplifier Corp. of America (Accessories Division, 398 Broadway, New York 13). This bulk eraser is called the Magnerasor and is constructed in much the same manner as the Jiffy Rase. Its interior design, however, is somewhat different in the way its magnetic coils are wound.

It is about five inches in diameter and two inches high, has an aluminum shell and a plastic bottom plate. Its handle was somewhat easier to hold because of its wider dimensions. Its electrical design and construction were exceptionally good, using sound materials. This unit has been made to sell in the low-price field. In addition to erasing difficult tape signals, it also reduced the residual noise several db's below the virgin tape level.

The third unit tested, the Goodell N-14 Noiseraser, is manufactured by the Minnesota Electronics Corp., 47 W. Water St., St. Paul, Minn. The unit is contained in a metal box 17x13x3" with a gray instrument finish. The top of the instrument is a sheet of phenolic resin impregnated fibre board. It employs two magnetic field producing coils, each controlled by its own switch so that all reel sizes up to 14 inches can be effectively erased.

Insulation

The coils are wound with high-grade insulation and heavy copper

wire around laminated silicon iron cores. Because of the limits of practical size these cores are not large enough for continuous duty, but this is not a fault, since many reels may be erased within the safe operating period of, say, 15 minutes.

The Goodell Noiseraser is not new to the tape industry. I first became acquainted with it in university research a few years ago, where an earlier model performed perfectly. The model under test reduced the residual noise level up to 7 1/4 db's below the virgin tape level in several tests.

The reel is placed on a vertical spindle and slowly rotated horizontally through the alternating magnetic fields for slightly more than one revolution. The reel must be removed with a sliding motion from the eraser, and care must be taken that the unit is not turned off while the tape is within the influence of the erasing fields.

The Noiseraser comes in two models—one for 7-inch reels and the other for all up to 14 inches. Both are fine instruments, selling in the higher-price range. They are excellent pieces of equipment.

Next column: Bulk erasing techniques and hints.

Hi-Fi Flashes

The 1954 "Audio Fair — Los Angeles," sponsored by the Los Angeles section of the Audio Engineering Society, will be held Feb. 4, 5, and 6 at the Alexandria Hotel. Hotel officials said they will set aside the first five floors for registration, display and exhibition space, for the 1954 show, as compared to the two upper floors, set aside for the 1953 show, in order to handle an expected increase over this year's 20,000 visitors.

There will be larger rooms available, on the mezzanine, for special demonstrations by individual exhibitors who found the regular rooms too small for the crowds which they attracted this year, spokesmen for the fair said.

Jensen Industries, Chicago phonograph needle manufacturer, has introduced an "anti-static" record cloth, called Silcloth.

The principle of Silcloth is the actual depositing of a microscopic film of silicone in the record grooves to lubricate and lessen friction between needle and record, spokesmen for the manufacturer explained in an announcement. Application of the cloth reportedly increases record life and reduces static "pop" while playing. One treatment of the record is said to last for months.

The "Hi-Fi Consumer Buyers' Guide" which appeared in *Down Beat's* special hi-fi issue (Oct. 21, 1953) inadvertently listed Brociner Electronics Laboratory of New York as a manufacturer of speakers only. Spokesmen for the firm have pointed out that Brociner also makes amplifiers and that "we consider our amplifier business at least as important."

The "Musical," Webster-Chicago corporation's new three-dimensional hi-fi table model phonograph, uses three speakers instead of the customary one or two, to achieve what Webster engineers describe as "stereophonic sound—full reproduction of all frequency cycles in all parts of the room."

The "Musical" reportedly provides a uniform audio response of from 50 to 12,500 cycles. It comes in both natural ribbon stripe mahogany and blond korina.

The new cinesone magnetic sound adapter unit which adds sound to silent film has just been introduced. Cinesone reportedly fits on 8mm and 16mm projectors, is usable with all existing kinds of silent or optical sound projectors, and records both voice and music

A Half Goof

Walter Winchell commented as follows in a recent column: "Down Beat, the musicians' bible, gave a large orchid to the Four Lads for their recording of *Istanbul* . . . The article began: On the Groucho Marx show recently a contestant lost the jackpot by naming Constantinople as the capital of Turkey. 'No,' said Groucho, 'it's Istanbul!' . . . *Down Beat* continues: 'The contestant apparently was one of the very few Americans who haven't heard the difference explained to them on the Four Lads' smash record of *Istanbul*.'

"It isn't Constantinople or Istanbul, pal. It's Ankara."

Well, man, it depends on the direction you're coming from. Ankara is the capital of Turkey in Asia. But coming the other way as the JATP flies, Istanbul is the capital of Turkey in Europe.

directly on magnetically striped film. It also features all regular recording and playback facilities plus a special "automatic subducer" (partial erasing so that voice can be added to previously recorded music), according to an announcement from the manufacturer.

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Roger Wagner conducting his Chorale and The Concert Arts Orchestra
- P-8180 PIANO MUSIC OF SPAIN
Leonard Pennario, piano
- P-8187 TCHAIKOVSKY: QUARTET NO. 1 IN D MAJOR
BORODIN: QUARTET NO. 2 IN D MAJOR
The Hollywood String Quartet
- P-8185 WAGNER: SIEGFRIED'S RHINE JOURNEY and FUNERAL MUSIC from "Götterdämmerung"
PRELUDE AND LIEBESTOD from "Tristan und Isolde"
The Pittsburgh Symphony Orchestra conducted by William Steinberg
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Victor Aller, piano, with The Hollywood String Quartet
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Roger Désormière conducting The French National Symphony Orchestra
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Classics Recorders Just Discovering Something Jazz Fans Found Out Early

By Will Leonard

Is the recording studio going the dwindling way of the legitimate theater and the neighborhood movie house? It used to be the only place in which a worthwhile classical record could be cut, but since the magnetic tape came along, some of the most important longhair discs have been produced in concert halls, out of the distant past, and out of left field.

The acoustics of the velvet-draped studio of old are no longer necessary, and the effect on the record catalogs is just as important as was the change in movies, "way back in the days when the film makers were able to take their old hand-cranked cameras off the tripods and swing them around on a boom.

Record makers, as the release

lists show, have been moving out of the studios more and more frequently, and going "on location." And, for the first time, some of the sides they are bringing back from their safaris are proving more satisfactory than orthodox studio jobs.

This is old stuff to jazz fans. Jazz at the Philharmonic wouldn't think of assembling in a studio for a recording session. One of the best sellers in history was Benny Goodman's historic 1938 concert at Carnegie Hall, dug up out of BG's closet 12 years later. Doc Evans' latest LP was taped in the Walker Art Center at Minneapolis, Bunk Johnson's last was cut in a recital hall with the equipment stashed in the balcony.

That sort of thing hasn't worked with classical recordings, until lately. There have been sporadic attempts at catching concert per-

formances, but only those by full symphony orchestra have been considered passable. In this era of hi-fi, a record buyer won't settle for a tinny piano or a thin voice, but that's the best an engineer on location was able to produce until now.

No Geography

Orchestrally, the boys have been ignoring geography for quite a while. The Salzburg Festival is available, neatly packaged, at your nearest dealer's. Bach's *St. Matthew Passion*, which used to be a Palm Sunday tradition in Amsterdam back before World War II, recently was taped back to life brilliantly from a performance played in 1939.

But, recitatively, they're just starting to match studio standards. A recent "farewell" album dedicated to Simon Barere, who died in the middle of a Carnegie Hall piano recital two years ago, was patched from tapes cut during earlier performances on the same stage, and emerged as a sorry memorial to the man.

With RCA Victor's release of Vladimir Horowitz's 25th anniversary recital, the feat of surpassing studio recorded piano must be marked down as accomplished. This album (LM-6014, two 12-inch LPs) is an important landmark which opens tremendous new territory to the guys with the tapes and the mikes.

Classical Codas

Ballet, that esthetic art form, took its cue from television, that entertainment of the hoi polloi, when Ballet Theatre danced the stage premiere of Eugene Loring's *The Capital of the World* some

It isn't just that the sound is as broad and resonant as could be obtained in a studio. Horowitz himself is better, playing into the teeth of a highly keyed audience, than he ever has been when looking across the top of the piano into the face of a crew peering through the windows of a sound booth at him.

Big Night

The recital, played in Carnegie Hall last February, marked the 25th anniversary of his American debut, and Horowitz was out to make an evening of it. In Schubert, Chopin, Debussy, Scriabin, and Liszt, he plunged from one emotional peak to another with an exciting bravado, sparked by recurrent audience ovations, that makes the four record sides come alive. It's only fitting that the last two bands offer a couple of encores. This is an LP that deserves just such a built-in epilogue.

Mark our words, there are going to be more and more classical records made outside the studios. The day has arrived when the engineers are going to be able to move some of the excitement of the concert hall right into your speaker. And the Horowitz 25th anniversary set is going to mark the turning point.

three weeks after it had been presented on video via the Ford Foundation's TV Workshop. The verdict was that it wasn't much good either way.

A Colorado boy who made good in his own home town, and his widow who didn't do so good in her old age, will be sung, come the summer of '55, by the Central City Opera Association of Colorado. Douglas Moore is to do an opera about "Silver Dollar" Tabor, who made a fortune in them thar hills, and "Baby Doe," his relict who died in abject poverty in a mountain shack in 1935. Donald Oenslager will create the settings.

The Cincinnati Symphony Orchestra marked its 3,500th performance last month. If you wonder how long it takes to compile a score like that, be advised the Rhineland band played Concert No. 1 in 1895. . . Alicia Markova became the first major ballerina to appear with the "Met" in its 70 years, when she danced in the New Year's Eve performance of *Die Fledermaus*. . . Darius Milhaud's *Suite Concertante* was given its American premiere by the Boston Symphony under Charles Munch.

The 150th anniversary of Berlioz's birth will be celebrated by the Boston Symphony orchestra at its Berkshire Festival at Tanglewood this summer. . . Contemporary music will be well served at the Vienna Festival Weeks from May 30 to June 30. The Concert House Society will present the complete works of Alban Berg, two concerts conducted by Paul Hindemith, and a first performance of the Hindemith arrangement of Monteverdi's opera, *Orfeo*.



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CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

NEW DIRECTIONS

DISC DATA	RATINGS	COMMENTS
JOLIVET: <i>Piano Concerto/Trumpet and Piano Concerto/Sixth Andante</i> . Orchestre du Theatre des Champs-Elysees, Ernest Bour. WESTMINSTER WLS589, 12".	★★★★ Performance ★★★★ Recording	● Jazz trumpeters owe it to themselves to bend an ear to the horn's role in the trumpet-piano concerto. Never played in America, this work contains some difficult but excitingly rewarding chores, played sharply by Roger del Motte. The piano concerto is supposed to be the magnum opus, but isn't as interesting. The andante for strings is a little anticlimactic.
SCHOENBERG: <i>Quartets Nos. 2 and 3</i> . Juilliard String Quartet. COLUMBIA ML4736, 12".	★★★★ Performance ★★★★ Recording	● Second of three LPs embracing all four Schoenberg quartets, this disc offers two historic milestones in the composer's career. The second quartet, with soprano breaking shockingly into the picture with German poetry in the last half, was a total landmark. The third was a high in Schoenberg's twelve-tone period. They improve with replaying.
GOULD: <i>Interplay for Piano and Orchestra/Spirituals for Orchestra</i> . Cor de Groot, with Hague Philharmonic, Willem van Otterloo. EPIC LC3021, 12".	★★★★ Performance ★★★★ Recording	● <i>Interplay</i> , which can stand on its own legs as a piano concerto, as well as a ballet score, originally was called <i>American Concertino</i> . The spirituals, possessing jazz elements, also are highly American. Neither emerges, in this European variant, with the strength shown in earlier LPs by Dorati, Rodzinski, and Gould himself, despite brilliant reproduction.

PIANO PICKS

DINU LIPATTI playing Ravel, Liszt, and Scriabin. COLUMBIA ML2216, 10".	★★★★ Performance ★★★★ Recording	● This somewhat slight disc completes the available record library by the young pianist who died in 1950 while planning his first American visit. Recorded in 1946, 1947 and 1948, this version of Ravel's <i>Alborada</i> , along with three sonatas, are inconclusive evidence of the Lipatti keyboard mastery, but good souvenirs.
CHOPIN: <i>Complete Waltzes</i> . Gulemar Novace, pianist. VOX PL8170, 12".	★★★★ Performance ★★★★ Recording	● The Brazilian pianist sounds not only more mature, but more authoritative, with the passing years. There are a half dozen complete LP issuings of the Chopin waltzes. I thought Lipatti and Brailowsky ran one-two, but after listening to Novace a few times, I don't know. How playing isn't so easy, but it has magnificent style.
REGER: <i>Introduction, passacaglia, and fugue, Lubushtis and Nemmoff, duo-pianists</i> . REMINGTON R199-143, 12".	★★★★ Performance ★★★★ Recording	● The industriable Max Reger, panned all his life by the critics, continues to carve a bigger place for himself in the record catalogue. This is a good, persuasive piece well executed by the piano pair. The flip side has a so-so collection of pieces written by or arranged from Weber, Chopin, Pärteloff and Rostisl.

STANDARDS

SCHUBERT: <i>Trio No. 1</i> . Pablo Casals, cello; Alexander Schneider, violin; Eugene Istomin, piano. COLUMBIA ML4715, 12".	★★★★ Performance ★★★★ Recording	● Seems as if, elsewhere on this page, we opine that recordings of performances sweated out in front of an audience have something that doesn't come across in studio sessions, now that the engineers have licked the technical problems. Well, this trio, picked off during the 1952 Prades festival, has more oomph than the great album that Emanuel Feuermann, Jascha Heifetz and Artur Schnabel recorded in their shirt sleeves one relaxed day in a Hollywood studio a decade ago, that heretofore has been the definitive recorded version.
SCHUMANN: <i>Piano Concerto/Liszt: Piano Concerto No. 1</i> . Clara Haskil, Hague Philharmonic, Willem van Otterloo/Cor de Groot, Radio Philharmonic van Otterloo. EPIC LC3020, 12".	★★★★/★★★★ Performance ★★★★ Recording	● Ladies have a way of playing this romantic Schumann with fine, warm feeling, and Miss Haskil is about as efficient as any now available. The Liszt is a man killer, though it doesn't have that appearance at first hearing, and there are few impressive recordings among the dozens on the market. Beautifully recorded, this must take rank with the best of them.
MOZART: <i>Symphonies Nos. 29 and 34</i> . London Philharmonic, Sir Thomas Beecham. COLUMBIA ML4781, 12".	★★★★ Performance ★★★★ Recording	● The releases of old 78s, as we've said before, tend to prove Beethoven is this generation's Mozartian master. Recorded in 1938 and 1940, these deftly revived sides have a buoyancy, an inimitable vitality, that arm't to be encountered on more recent pressings. The magnetic tape continues to find things in the old masters that the ancient 78s never caught hold of.
ENESCO: <i>Roumanian Rhapsodies Nos. 1 and 2</i> . Leopold Stokowski and orchestra. RCA VICTOR LM7043, 10".	★★★★ Performance ★★★★ Recording	● Lifting and lightweight as they may be, these rhythmic maneuvers are not to be carelessly underrated into a "semi-classical" category. Some of their original compulsion is brought back in the fervent, though slightly schmalzy, readings by the man without the baton.
FAURE: <i>Requiem</i> . Roger Wagner Choral, Concert Arts Orchestra, soloists. CAPITOL PB341, 12".	★★★★ Performance ★★★★ Recording	● Many a Faure fan is unfamiliar with this choral gem, yet this is its fourth LP pressing, and just about the finest to date. It's a fresh, free, fanciful work, the one chosen for the composer's own burial service in the mid '20s, and it's sung spiritedly here, with Patricia Boon, soprano, and Theodor Uppman, baritone, featured felicitously.

Popular Records

**DOWN
BEAT**

Five-star records and others of special interest to Down Beat readers are reviewed at length. Others are given shorter reviews. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Janet Brice

★★★★ *Teach Me Tonight*
★★★★ *That Old Familiar Heartache*

Young singer who once worked with Johnny Long makes her initial record release a distinctive one. Her voice is one you'll remember after just a single hearing—it's a pleasing amalgam of Mary Ann McCall and Jeri Southern, with a distinctive wistfulness of its own, that shapes itself to both of these songs. *Teach Me* is superior material, with intelligent lyrics and warm melody; *Heartache* is countryish, and Janet wrings out every tear. Here is a future star. (Decca 28990)

Billy Eckstine

★★★★ *Rendezvous*
★★★★ *I'm in a Mood*

Rendezvous is B's best since *Coquette*, a handsome ballad that he sings with a minimum of vibrato and a lot of heart. Could also be his first big seller in a long, long spell.

Mood is rougher, and mindful of his big band days. Nelson Riddle's arrangement is Kentonish, features a background trombonist that sounds a lot like Milt Bernhart. (MGM 11655)

Eddie Fisher

Fm *Just a Vagabond Lover*
You *Call It Madness But I Call It Love*

Where the *Blue of the Night Meets the Gold of the Day*

Nature Boy

April Showers

Night and Day

Begin the Beguine

May I Sing to You?

Rating: ★★★★★

Fisher does a fine job on the theme songs of most of the famous crooners of the past two generations. Wisely, he doesn't try to ape the various styles of the singers, but Hugo Winterhalter has captured the scoring of each artist's song. Eddie bridges the tunes with some small talk well done, and winds up the group with a tune of his own, strongly belted over. (Victor LPM 3185)

Al Hibbler

★★★★ *I'm Getting Sentimental Over You*

★★★ *As Time Goes By*

Al's performance on *Sentimental* matches the output of his earliest days with Ellington. His peculiarly appealing baritone stays in tune here, and he forgets the detracting swoops and groans he usually brings in. It's a good addition to Clef's new pops series. (Clef 89095)

PRESTIGE NEW RELEASES

78 RPM—24c LIST

SONNY ROLLINS with MILT JACKSON

874 *The Stopper/Sentimental Mood*

ART FARMER

875 *Mau Mau/Parts 1 & 2*

MILES DAVIS

876 *Out Of The Blue/Parts 1 & 2*

GENE AMMONS vs SONNY STITT

877 *New Blues Up and Down*

JOE HOLIDAY feat. BILLY TAYLOR

878 *Besame Mucho/Fiesta*

ANNIE ROSS

879 *The Song Is You/Jackie*

BILLY TAYLOR TRIO

880 *Lover/Parts 1 & 2*

EP—\$1.58 LIST

1333 BILLY TAYLOR TRIO #1

1334 BILLY TAYLOR TRIO #2

1335 BILLY TAYLOR TRIO #3

1336 BILLY TAYLOR TRIO #4

1337 SONNY ROLLINS

1338 KING PLEASURE SINGS

1339 MILES DAVIS

1340 JAMES MOODY

1341 LARS GULLIN—ZOOT SIMS

1342 STAN GETZ—LEE KONITZ

1343 BENNIE GREEN SEPTET

LP—\$3.95 LIST

157 JAMES MOODY FROM FRANCE

158 GEORGE WALLINGTON TRIO #2

159 TADD DAMERON—CLIF BROWN

160 MODERN JAZZ QUARTET

161 ART FARMER

162 CONTEMPORARY JAZZ ENSEMBLE

163 TEDDY CHARLES—NEW DIRECTIONS

233 with "Jolly Roger"

164 BILLY TAYLOR TRIO #2

165 THELONIOUS MONK QUINTET

167 CLIF BROWN—ART FARMER

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Bob Manning

★★★★ *You Made Me Love*
★★★★ *Venus Di Milo*

Bob's intonation isn't the greatest on *Love You*, but his sympathetic feeling for a song, sensitive phrasing, and the artful support of Bobby Hackett's cornet plus just a rhythm section more than make up for it. Manning can sing—and with just a little more surety of pitch, he could do so with the very best.

Venus, in addition to being misspelled on the label, doesn't grip one much more than her namesake could. But Manning tries manfully. (Capitol 2694)

The Modernaires

★★★★ *Highlights from The Glenn Miller Story (Pts. I & II)*

A whole slew of songs from the Miller library, and they're done most engagingly by the Mods, medley-style on two faces of a single release. Should sell well, and it had better, for Coral to pay off all the writers' royalties. (Coral 61110)

Oscar Peterson

★★★★ *I Hear Music*
★★★★ *Autumn in New York*

Over to the pops side goes Oscar to sing a couple. No matter how you slice it, it's still Cole slaw, but that ain't bad, you know. *Music* moves gaily, with Barney Kessel's guitar lending a supporting hand. *Autumn* drags a bit, mainly because Oscar still isn't enough of a singer to carry a slow ballad its entire length. (Clef 89093)

Show Bis

Rating: ★★★★★

If for no other reason than E for Effort, this nostalgic compilation rates five stars. However, with the undeniable success that this album will achieve, it's only hoped that some other firm will take up the idea and deliver the story that this undertaking started out to do and then failed, especially in the latter period. With the wealth of material that Victor had to work with from its files it seems unbelievable that so many minor bits are allowed to clutter this 12-inch LP production, narrated by George Jessel. It's also amazing that many important artists are not even

mentioned throughout the platter, which portends to be so authoritative.

But on the plus side, the tale of the '20s is an exciting reprisal of Jimmy Durante, Smith and Dale, George M. Cohan, Harry Lauder, Fanny Brice, Will Rogers, Enrico Caruso and others who bring up the recital to the Roaring '20s. Artists often are out of proper sequence chronologically, but it's not too important musically, if it is historically.

In the so-called jazz period, the Original Dixieland Jazz Band, Sophie Tucker, Paul Whiteman, George Gershwin, and many others are featured, and lead the way into the golden era of radio, which reprises the voices of Morton Downey, Ben Bernie, Rudy Vallee, Arthur Tracy, Bing Crosby, Bea Lillie, and the bands of Glenn Miller, Tommy Dorsey, Cab Calloway, and Benny Goodman, among others. Leading up to the present, the record brings in Hildegard, Pinza, Como, Danny Kaye, and Fisher.

Here is where the platter falls down. There is no mention of Frank Sinatra, Ethel Merman, and Mary Martin, and Hildegard singing an over-long *Lili Marlene*. Certainly to pass by without even mention of such tremendous influences is astounding and inexcusable.

The impersonations, in most cases, are not even fair carbons, and add little value to the work. Moreover, an inaccurate aping of Carmen Miranda (who isn't even on the RCA label) occupies far too many grooves. In addition, the liner announces that Danny Kaye's voice is impersonated—another inaccuracy.

But for all the faults, and there are many, the idea of such an album (it was Steve Carlin's) and the fine musical bridging and conducting by Norman Leyden deserve plaudits. Jessel's narration, while not always clear, has the nostalgic flavor that adds much. Let's only hope that very soon some other company will really do the job that could have been done, and was started here. (Victor LOC-1011)

Other Releases

Ames Bros.—★ Album (Victor LPM-3186). Collection of tunes vary from some good beat sides like *The Alphabet* to some slow standard stuff like the *Anniversary Song* that just doesn't fit these boys' book. . . Charlie Applewhite—★ ★ ★ ★ ★ *You're All That I Need* ★ ★

Cabbages and Kings (Decca 29901). In his second record, Milton Berle's protegee shows up well on *Need*, but gets overdramatic on *C&K*.

Eileen Barton—★ ★ ★ *Away Up There* ★ ★ *Don't Ask Me Why* (Coral 61109). There are few gals better than Eileen on novelty stuff, and tin-pany piano on *There* adds a lot. Miss B's not as good on the flip side, a ballad.

David Carroll—★ ★ ★ *By Heck* ★ ★ ★ *Fancy Pants* (Mercury 70292). Two old cornball tunes that have had bright arrangements added. Result—new melodies. . . Perry Como—★ ★ ★ *I Believe* (Victor LPM-3188). Como does a fine straight job of singing the classic religious songs of the major American faiths, but the album is marred by the inclusion of the saccharine, commercial cover tune, *I Believe*, which has none of the honesty of the other selections. . . Rosemary Clooney-Jose Ferrer—★ ★ ★ *Man/Woman* (Columbia 4-40144). First efforts from the new husband-wife team has Rosemary doing the rebuttal to Jose's efforts on *Woman*, which vocally doesn't quite make it, but the duo registers from the novelty angle.

Alan Dean—★ ★ *Call Me Anytime at All* ★ ★ *What Are You Waiting For?* (MGM 11658).

When's MGM going to get smart and give this lad some good material? He's got the voice. . . Four Lads—★ ★ ★ *Harmony Brown* ★ ★ *Gotta Go to Fais Do Do* (Columbia 4-40140). Barber shop on *Harmony* should get it many, many turns, but *Gotta Go* had better never went, it's dull and repetitious. . . The Gaylords—★ ★ ★ *From the Vine Came the Grape* ★ ★ *Stolen Moments* (Mercury 70286). *Grape*, with Italian-English hops, should be a best play bet on the jukeboxes. . . Rocco Greco—★ ★ *You're Living in the Past* ★ ★ *Whispering Grass* (Mercury 70288). New singer might hit moderately with *Past*, but *Grass* isn't too good a copy of the old Bill Kenny side.

The Hilltoppers—★ ★ ★ *From the Vine Came the Grape* ★ ★ ★ *Time Will Tell* (Dot 15127). Jimmy Sacca is again featured on both sides, and does his usual, salesmanlike job. . . Eddy Howard—★ ★ *Till We Two Are One* ★ ★ *Little Miss One* (Mercury 70293). Tempo is awkward on *Till We Two*, making Howard force the lyrics. *Miss One* is another saccharine *Daddy's Little Girl*. . . The Ink Spots—★ ★ *Stranger in Paradise* ★ ★ ★ *Changing Partners* (King 1304). This is

DOWN BEAT Scoreboard

Here are the top 10 tunes in the country for the two weeks preceding Jan. 30, based on a survey covering record sales, disc jockey plays, and juke box performances. Records listed are the best-selling versions of the tunes.

1. *O Mein Papa*
Eddie Fisher (Victor)
2. *Changing Partners*
Patti Page (Mercury)
3. *Stranger in Paradise*
Tony Bennett (Columbia)
4. *Rags to Riches*
Tony Bennett (Columbia)
5. *Many Times*
Eddie Fisher (Victor)
6. *That's Amore*
Dean Martin (Capitol)
7. *Heart of My Heart*
Four Aces (Decca)
8. *Secret Love*
Doris Day (Columbia)
9. *Istanbul*
Four Lads (Columbia)
10. *Ricochet*
Teresa Brewer (Coral)

the splinter group Ink Spots, led by Charlie Fuqua. Bill Kenney isn't here, but somehow they managed to dig up a tenor that sounds just about like him. You tell us where.

Eartha Kitt—★ ★ ★ *That Bad Eartha* (Victor LP 3187). Eight songs (like *My Heart Belongs to Daddy*, *Let's Do It*, etc.) that are supposed to be bad to be good, (Turn to Page 14)

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EP 185—EP 186..... 1.58
Oscar Peterson Sings MGC 145..... 3.85
EP 191—EP 192..... 1.58
Benny Carter: Cosmopolite MGC
141—3.85—EP 187..... 1.58
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EP Celestia..... 1.47
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413—Johnny Smith with Stan Getz

—Vol. 2

PRESTIGE EP'S..... each 1.58

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Sweetbidam

1318—Ida's Side/Mullenien/I May

Be Wrong/So What

Annie Ross

1301—Twisted/Lament/Farmer's

Market/Times Right

Teddy Charles & Wardell Gray

1307—Man I Love/Lavonne/Paul's

Cause/So Long Broadway

Bennie Green with Strings

1304—Small Hotel/Stardust/

Embraceable You/Serenade to Love

Zoot Sims

1306—There I've Said It Again/Jaguar/

Dream/Baby, Won't You Please

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JIMMY PALMER



"THE COMPANY THAT STARS THE ARTIST"

Record Reviews

(Jumped from Page 12)

but Miss Kitt's usual sexiness is lacking, and just the brittle voice and her difficulty staying in tune show up, for the most part... Giselle MacKenzie—★★★ *A Letter and a Ring* (Capitol 2695). O.K., but Giselle has done much better... Don Miller and Don Miller—? *Everything I Have Is Yours?* (Dem. 101)? Could you picture Don Howard singing with himself in what one might laughingly call union, into a megaphone that's fed to an echo chamber, and all backed by an organ? If so, change the last names and you know what this one's like. The second title expresses our sentiments exactly.

Henri Rene ork—★★★ *Seashells* (Victor 47-5595). Both these sides are melanges of pretty sounds. Just nice and restful... David Rose ork—★★★ *Parade of the Clowns* (MGM). There's a real crisp lilt to the old circus marching collection, and the revival of *Waltz* is also pleasant fare... Jimmy Saca—★★★ *Alone* (Dot 15130). Lead singer of the Hilltoppers has a valuable property in the Allan Jones standard, *Alone*. Etching should get a heavy workout on the turntables. Other side, is also good, but probably won't get the play.

Felicia Sanders—★★★ *For Sale* (One Broken Heart) (Columbia 4-40139). Gal displays her versatility, giving warmth to a torch and lullaby... Jo Stafford—★★★ *Make Love to Me* (Columbia 4-40143). What a switch from *Il Passeroio* to *Adi* but hill touch makes this a merry roundelay. Other side, uncredited, is the old *Tin Roof Blues* with lyrics added and some good barbershop backing... Bob Steward—★★★ *Did I Remember?* (MGM 11659). Both these are on the listless side.

Jerri Winters—★★★ *I've Got a Crush on You* (Rainbow 4146). Ex-Kenton vocalist starts off well, but gets lost later amidst sloppy arrangement and orchestra... Victor Young—★★★ *Love Theme* (Glenn Miller Story) (Decca 28988). *Love Theme*, while well played, is somewhat undistinguished in treatment. Other side—same criticism.

Dance Bands

The Commanders

★★★ *I Want a Little Girl*
★ *Davey Jones*
The Decca studio band organized by Tutti Camarata uses just brass and rhythm section on the simple arrangement of *Girl*, but generate a firm, danceable beat and listenable sound. *Davey* gets the works—gimmicked arrangement, band vocal, drum solo that interrupts rhythmic continuity, and all the rest. (Decca 28966)
Other Releases—slug

Jerry Gray—★★★ *Oomp-Chunk!*
★★★ *The Creep* (Decca 28986).
Jerry tries for a fresh sound by using clarinet and muted trumpet

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Jazz Reviews

DOWN BEAT

All jazz records are reviewed by Nat Hentoff, except those initiated by Jack Tracy. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Jack Delaney

Bucktown Drag
Careless Love
Who's Sorry Now?
Basin Street Blues

Rating: ★★★

George Girard

I'm Sitting on Top of the World
I Wonder Who's Kissing Her Now
Roses of Picardy
I'm Goin' Home

Rating: ★★★★★

New label from New Orleans, with that city's musicians featured. First four sides are marked chiefly by Lee Collins' Louis-like trumpet and Jack Delaney's resonant trombone, though seldom does the band get a good, walking beat going.

George Girard is leader of practically the same group on the other four (John Senac replaces Sherwood Mangiapane on bass; Stanley Mendelson and Abbie Brunis remain on piano and drums, Raymond Burke stays on clarinet), and his lighter, looser, Berigan-influenced trumpet gives the group more life than Collins'. Particularly invigorating is the last chorus of *World and Delaney's* work on *I Wonder*.

Session was set up and recorded by the late Paul Mares' brother Joe. (J.T.) (Southland LP 201)

unison to state the simple riff of *Chuck*. Comes off well, but the band's a bit uncertain—as if maybe they should have tried another take. Linda Lee's diction on *Creep* may startle you in a couple of spots. But it could sell records... Roger King Mozzian—★★★ *Temptation* (Clef 89091). A dance band that's to hit the road come spring, this one's a peculiar blend of Kenton, Raeburn, and James. It's rather interesting musically, but sounds here more a concert-type band than dance crew. Worth a listen or two, however.

C & W

Deacon Andy Griffith

★★★★ *What It Was, Was Football*

This is one of those things. It's a side which has a great deal of humor, no music, and touches on a subject familiar to most people; hence it could easily have been just as bad as it actually is good. The disc has already broken big, and given exposure such as that which Capitol can achieve, it should have no trouble hitting the top-seller (Turn to Page 18)

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Roy Eldridge

Wild Man Blues
Poco Mania
If I Had You
Fireworks
Black and Blue
I Remember Harlem
L'Isle Adam
Trumpet Lament

Rating: ★★★★★

Roy was very much at ease in Paris in the latter half of 1950 and the early part of 1951, and these records show it. The accompaniment is often unfortunate and the recording quality could best be called middle fidelity. But Roy is excellent, particularly in *Harlem* and *L'Isle Adam*.

Of unusual interest are *Wild Man Blues* and *Fireworks*. Roy's debt to and admiration of Louis are warmly expressed here, and I find the results moving and musically quite valid. Even the pianist's imitation of Earl Hines is beguilingly passable. (Contrary to the label, the *Enciclopedia del Jazz* says it's Claude Bolling and I'm inclined to agree.) As for the horn, who else but Roy these days could blow these particular tributes to Louis so convincingly? Elsewhere, Raymond Fol has some swinging piano bits but generally Roy has to carry the sides and he bitingly does. (Dial LP 304)

Stan Getz

★★★★ *Rustic Hop*
★★★★ *Cool Mix*

Here's Stan's quintet—he, valve trombonist Bob Brookmeyer (who wrote both compositions), and a rhythm section. Bob solos first and bogs down, but Stan follows with a flowing, coherent, finely-executed effort. Last chorus contains some prettily-balanced counterplay between the horns.

Solos are reversed on *Mix* (a well-written line), and this time it's Brookmeyer who stands out. Brief piano solo from John Williams is undistinguished. (J.T.) (Clef 89090)



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Benny Goodman
Jack Teagarden

Texas Tea Party
Dr. Heckle and Mr. Jibe
I Gotta Right to Sing the Blues
Ain't-cha Glad?

Rating: ★★★★★

A 1933 date with Mannie Klein, Charlie and Jack Teagarden, Benny, Arthur Karle (tenor), Dick McDonough, Artie Bernstein, and Gene Krupa. Frank Froeba is on the first two and Joe Sullivan on the second brace. These hold up well thanks to the Goodman and Teagarden solos and Big T's uniquely casual vocals. Best sides are *Tea Party* and *Blues*, though there are comfortable stopping places on the other two also. Twenty years after this informal meeting, Mannie Klein recently cut a difficult Shostakovich work for trumpet, piano, and orchestra and Benny Goodman has long been a veteran of classical record sessions. Like Fats Waller once proclaimed, one never knows, does one? (Columbia EP B-1806)

Lars Gullin

Ablution
You Go to My Head
The Things We Did Last Summer
Lady Fingers
The Front
The Boy Next Door
North Express
Hershey Bar

Rating: ★★★★★

Of chief new interest in this latest arrival from the northern citadel of beautiful women and modern jazz is the piano playing of 19-year-old Putte Lindblom. Though not as developed as Bengt Hallberg, he indicates great promise. Lindblom's is a singing, plastic line applied with delicate touch. That can also be said of Gullin who handles the baritone more flexibly than anyone else in jazz, though his conception is not always of the caliber of Gerry Mulligan. But then neither is Gerry's always.

Gullin rather gingerly switches to his earlier instrument, alto, on *Boy* and *North Express*. He sounds like a pungent, somewhat unsure blend of Konitz and Desmond. Jack Noren and alternate bagists Aker-

berg and Riedel are a firm, unobtrusive foundation. First four are quartet sides. Last four add trumpet Weiss Renliden, who has a great deal to learn about tone, intonation, and phrasing. Technically, this is the best Swedish recording yet for sound and pressing quality. Rolf Ericson's notes bear out my contention that more of these should be written by musicians. There's not a hothouse adjective in the lot. Just information. And that cover is a Viking gasser! (Contemporary LP C 2505)

Woody Herman

★★ *Marakeesh*
★★ *Love's a Dog*

Marakeesh is a Larry Clinton excursion into the pseudo-exotic. Despite the careful, sonorous arrangement (by Larry), this is a waste of a swinging band. A few replays would put even the dancing girls to sleep. Nice flute by Sam Staff and the band does whatever can be done for the tune. On the other side, Woody works awful hard but the song's canine quality isn't limited to the title. Woody deserves so much better material than this. (Mars M-1004)

Billie Holiday

Stormy Weather
Lover Come Back to Me
My Man
He's Funny That Way
Yesterday
Tenderly
I Can't Face the Music
Remember

Rating: ★★★★★

All have been issued previously on 78. Like Mr. Granz says "... the time spent here with Billie is what you make it, because there is every possible mood in this album... Billie is accompanied by Joe Newman, Paul Quinichette, Flip Phillips, Charlie Shavers, Oscar Peterson, Ray Brown, Barney Kessel, J. C. Heard, and Alvin Stoller, and they complement her with an affinity and admiration which is saved only for the great." And for this Holiday-struck listener, there is no one greater. (Clef LP MG C-144) (See Page 15)

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Jazz Reviews

(Jumped from Page 14)

Jam Session
No. 3

★ Apple Jam

★ Ballad Medley

No. 4

★ ★ Blues for the Count

★ ★ Oh, Lady Be Good

Personnel: Harry Edison, trumpet; Stan Getz, Wardell Gray, tenors; Benny Carter, Willie Smith, alto; Buddy DeFranco, clarinet; Count Basie, piano (Arnold Ross on ballad medley only); Freddie Green, guitar; John Simmons, bass, and Buddy Rich, drums.

Two more 12-inch LPs, with an all-star group jamming one tune on each side (excepting the ballad medley).

At times exciting and evocative, these sides also hold chunks of dullness and triteness as a clash of styles and moods often bring down the level.

Jam gets off swingingly as Count tinkles idly along with the rest of the rhythm. He's followed by a pushing, well-rounded Wardell solo, after which Benny Carter states his case lucidly and with his usual aplomb. DeFranco's next, and he cooks firedly, fitting neatly into the rhythm section that so differs from his own. Stan Getz enters dubiously and never really gets into a blowing groove, while Harry Edison's solo is forced. He doesn't appear enamored of the tempo.

Highlights of the ballad group: Smith's silken sound on *Indian Summer*; Edison's fat, lovely two choruses of *If I Had You*; Arnold Ross' Garnery and meditatively pretty *Love Walked In*.

Blues for the Count finds Basie playing organ with impelling beat. Carter goes first and wails with great skill and feeling, completely overshadowing Smith's overblown effort. DeFranco's clarinet and the organ backing make for a unique sound, but Buddy's trip lacks his customary continuity.

Edison's cup-muted solo is Eldridgian, then humorous, and always beautiful; Getz shows his best form on the date until he comes to a puzzled halt, then resumes, and later runs into reed trouble. Rich winds up solo chores with a casual brush solo that sounds easy to do—unless you happen to be a drummer.

Lady is swingy but spotty. Outstanding are Count's personalized, slyly understated, and charming four choruses. He is, in the vernacular, a gas. Stan and Wardell tangle next, and our vote goes to Gray. DeFranco has extended blowing time on this one, and he does well by it, acting as ignition for the whole group in the rousing finish. Rich's midway-solo is marked by a beautifully intricate break that he and Basie saunter into, and somehow manage to come out on together. (J.T.) (Clef LPs MGC 4003, 4004)

Get Happy

Lover Man

Capri

Sketch 1

Turnpike

It Could Happen to You

Rating: ★★

Jay Jay gets most of the solo space and fills it admirably both on ballads like *Lover Man* and *It Could Happen* and on the uptempo tunes including his own precipitous *Turnpike*. Also highlighted are the authoritative, staccato accents of trumpeter Clifford Brown. Jimmy Heath is on tenor and baritone and the excellent rhythm section consists of John Lewis, Percy Heath, and Kenny Clarke.

Of the originals, John Lewis' *Sketch 1* has the most interesting line, one that could be developed further with considerable profit. Recording is good, as are Frank Wolff's photographs. It's ironic that as good as Jay Jay is on these and his other records, he's had to get a day job to assure subsistence. It's not often easy being a jazzman. (Bluenote LP 5028)

Roy Palmer

I Want To Be Your Lovin' Man

Sic 'Em Tiger

South African Blues

Tiger Moan

Careless Love

Georgia Grind

Kentucky Blues

Barrel House Stomp

Rating: ★★

Rare sides by the New Orleans-Chicago associate of Freddie Keppard. Sugar Johnny, Lil Hardin, and other early titans. His trombone is rough, raucous, and happy. These can be called "skiffle" sides. Definition in the notes: "... relaxed get-togethers featuring such 'illegitimate' instruments as washboard and kazoo, where even the standard horns carry on in unorthodox fashion ... 'Musically, there are a lot of lumps in the pudding but nobody seemed to care much if they felt good, and neither will you if you're in the right mood. Good blues piano, too, by Jimmy Blythe. (Riverside RLP 1020)

Charlie Parker

★★★★ She Rote

★ ★ K.C. Blues

Rote, on the changes of *Beyond the Blue Horizon*, flashes a fiery pair of opening choruses from Bird that should chase quite a few altoists back to the woodshed. He's superb, both here and later in the record. Between, there's a solo from Miles Davis in which he plays confidently and movingly, obviously inspired by Parker's opening lance, and a piano contribution from Walter Bishop. Max Roach and bassist Teddy Kotick give unwavering backing.

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Flip side is a throw away, once-through blues of only mild interest. (J.T.) (Clef 11101)

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The Famous Alto Break

This Is Always

Bird's Nest

Drifting on a Ree

Charlie's Wig

Crazoleology

Dexterity

Dance Square

Home Cooking, I

Home Cooking, II

Rating: ★★

Another issue of the famous Hollywood sessions made in 1946 and 1947, along with some made later that year in New York. With five exceptions, all these bands are the original 78 rpm releases that were never put out on LP (though a number of alternate masters have been). The other five are being released for the first time on any speed and include other masters of Bird's Nest, Crazoleology, two of Home Cooking and a fabulous alto break from *A Night in Tunisia*. The label distinguishes between the two categories.

No personnel is listed but as you recall, Bird was joined on these by musicians like Miles, Lucky Thompson, Dodo Marmarosa, Erroll Garner, Red Callender, Harold West, Jay Jay Johnson, Duke Jordan, Tommy Potter, Max Roach, and others. Aside from the high musical value of a number of the original 78s, this is another absorbing opportunity to compare masters and thereby to study the morphology of improvisation. (Dial LP 905)

Howard Rumsey's Lighthouse
All-Stars, Vol. 3

Swing Shift

Out of Somewhere

Big Girl

Viva Zapata!

Mambo Los Felis

Jazz Invention

Love Letters

Witch Doctor

Rating: ★★

A particularly impressive demonstration of the modern jazz School of Southern California (Hermosa Beach division). It's a five-starrrer because this time the generally inventive writing aids rather than constricts the blowing. As usual, the level of musicianship is consistently elevated.

Side one (July, 1952) has Rogers, Bernhart, Giuffre, Cooper, Patchen, Manne, Rumsey (and Carlos Vidal on *Zapata*). The even better second side (October, 1953) includes Cooper, Shank, Rumsey, Max Roach, altoist Herb Geller, pianist Claude Williamson, trumpeter Rolf Ericson, and Jack Costanzo on two. Ericson has never sounded better on records, Manne and Roach are wonderful, Vidal and Costanzo help greatly on the south-of-Los Angeles scenes.

The diversity of the sides is also stimulating—from the tribute to the Mexican revolutionary through Giuffre's tender *Somewhere* and the mildly ironic rhythm and blueser *Big Girl*. Two superior frameworks are Cooper's *Jazz Invention* and Giuffre's arrangement of *Love Letters*. I wish those two particularly hadn't been restricted to the conventional time limits. Engineers Val Valentin and John Palladino should get a bonus after this. I'd like to know what Mike

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CALIFORNIA

Toots Thielemans

★★★★ Out of Nowhere

★★★★ Studio D

Toots is on harmonica and the trio (unlisted) is Bucky Pizzarelli, guitar; Bill Pemberton, bass; and Bill Clark, drums. The amount of jazz this Belgian member of the Shearing unit can get from an innocuous harmonica is amazing. He swings it like a horn, with a fine sense of phrasing and usually fresh imaginativeness (especially on *Nowhere* here) and such a beat! The trio backs him powerfully.

The ratings might be a notch lower on another instrument but have you ever tried to play jazz on a harmonica? Except for Toots, it's like driving a car that moves only in first. I bet this cat could make even a sarrusophone wall. Next? (MGM 11660)

Johnny Wiggs

Jazz Me Blues

Tiger Rag

St. Louis Blues

Milenberg Joys

Tin Roof Blues

Old Miss

Rating: ★★

A New Orleans group featuring Wiggs, cornet; Tom Brown, trombone; Harry Shields, clarinet; Stanley Mendelson, piano; Sherwood Mangiapane, bass, and Emile Ursin drums.

Johnny and the boys flog some tired warhorses here, and don't sound extraordinarily interested as they go about it. This has all been worked over before—and better, we must confess. Harry Shields' clarinet probes prettily in spots, *Milenberg* flows neatly, but this one will be of interest chiefly to Wiggs admirers, despite the unbounded enthusiasm of the liner notes. (J.T.) (Southland LP 200)

Mary Lou Williams

Koolbongo

For You

Don't Blame Me

Lady Bird

Titoros

They Can't Take That Away

from Me

'Round About Midnight

Perdido

Rating: ★★

To this unlimited admirer of Mary Lou, this LP recorded in London last January is a double event. The playing is, as ever, incisively individual. But for the first time in several years, Mary has been given a recording balance and high-caliber pressing that enables her to be fully heard. She had been ill-served by several small labels in the States heretofore.

The interpretations delve into a wide area of emotions. Her own obliquely humorous *Koolbongo* is balanced by the fire she pours into Billy Taylor's *Titoros*. The three standards are played with renewing taste and moments of spring-like lyricism. *Lady Bird* and *Perdido* are joyous, and most outstanding is the depth of conception of Mary's unaccompanied version of Monk's *Midnight*. All have a strength and swing that have always been characteristic of Mary.

Her English accompanists are bassist Ken Napper, drummer Alan Ganley, and on four sides, bongoiist Tony Scott. Bill Clark and his brushes were better, but these men do quite well. Mike Butcher, who wrote the capable set of notes, says that Mary has "ladylike delicacy and unladylike swing." Man, what's unladylike about swinging? Remember *Good Queen Beas*? (Contemporary LP C 2507)

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COUNTERPOINT

By Nat Hentoff

Both in *Down Beat* and in the New York Times John Hammond has been waging a lonely fight for higher recording standards for jazz. One of his contentions has been that there is no reason why jazz cannot receive the same high-fidelity care in recording that classical music has come to be accorded. Recently Seymour Solomon of Vanguard Records read one of John's articles, and a sequence of events began that has led John and *Down Beat* to become pioneers, along with Vanguard, in hi-fi jazz.

Vanguard is one of the leading classical labels, respected for both the high level of its catalog and the technical quality of its sound reproduction. For example, this is how a final Vanguard record is tested for release: it's auditioned by a panel of musicians and engineers. The start of play of both the record and the master tape is synchronized, and a direct A-B comparison is made. In switching from record to tape and back again the sound is required to be identical before the record is approved for release. This same rigidity of standards applies also, by the way, to the Bach Guild, which is another Vanguard operation.

No Jazz Experts

Seymour Solomon and his brother, Maynard, who have charge of the company, admit that they know little about jazz. They do feel that it's an important part of American culture and, therefore, that it deserves better recording than it's been getting. They also feel, as Seymour expressed it, "Why make a test record for audiophiles when in the living dynamics of jazz, you have music that is particularly suited for the illumination of high-fidelity recording?"

So they asked John Hammond and me, as a representative of *Down Beat*, to make some jazz records for them. We accepted with alacrity. Neither John nor I is getting a cent out of this. We're doing it for a very obvious reason. Here, finally, is a chance to get jazz the quality of recording it merits, and here, also, is a chance to reach a new audience for jazz through a classical company, as well as supply the regular audience for jazz with what we hope will be pleasurable additions to the discography.

More To Follow

I am also not oblivious to the fact that once other classical companies see that Vanguard is going into jazz, they, too, will follow. The result will be more and more jazz recordings and a competitive necessity for all companies to keep their jazz recording standards high. So I think this operation can't help but benefit jazz and jazz musicians, and that's why I'm pleased to be part of it.

When the records come out, naturally Jack Tracy, rather than I, will review them. I see no justification ever for a man involved in a record session to review his own records. And the policy at *Down Beat* is to prevent that from happening. We guard the independence of our review sections with a diligence that Cerberus might have taken notes on.

So it's possible that Jack may find the sessions only of two- or three-star quality musically. But one thing I can guarantee from the start: these will be high-fidelity recordings. And so far as giving the musicians the freedom to do what they like can bring it about, these will also be relaxed recordings.

By the time you read this, John

and I will have made our first two or three LPs for Vanguard. Next issue I'll tell you about those first explorations and try to describe just what does happen at a jazz recording session. All of us will, of course, be extremely interested in your reaction to these recordings. Knowing jazz listeners, I fully expect to hear from you if we goof. I would like to, in any case.

One thing is comforting. We won't have to worry about whether a tune will be a hit. The hits in jazz come from musicianship, not from trick lyrics or oversexed French horns.

Well, here we go. No matter what happens, my congratulations to Vanguard for being the first all-classical company to have the courage and the wisdom to go into jazz. The Solomons may not make any money out of this, but they'll surely learn some new things about improvised music.

And about language, too. Watch those cycles flip, man! All 20,000 waiting at the same time!

'Happy Feel' To Combo, Benny Green Declares

New York—Benny Green has long been recognized as a remarkably inventive jazz trombonist and soon should be equally well-known as a leader. Since last August Benny's been fronting one of the most enthusiastic small combos in present day jazz.

The regular personnel consists of tenor Billy Root, drummer Gerry Segal, bassist Ike Isaacs, and pianist Clifton Small.

The unit has been playing clubs and theaters and will be at Birdland for three weeks starting at the end of March with Sarah Vaughan. Says Benny: "I want to keep this unit going. On theater dates, even though we add more musicians, the small group has a spot in the middle of the show. On clubs we do standards and a lot of originals, and eventually maybe we can add two more horns. We've been pretty successful so far, and I think one reason is that we have a happy feeling. I agree with Art Blakey (*Down Beat*, Dec. 16) that that is what a jazz combination should have. There are no cats asleep on the stand when we play.

Settling Down

"Like Art says, modern jazz is beginning to settle down, and the people, too, really have a better feeling for jazz than they had in



Benny Green

the last few years. I began to think about the change when I heard Duke and Count Basie together last year and saw the reaction of the crowd. And musicians are beginning to realize that when people come out to a club, they like the music, but the average layman really doesn't know the inner harmonies and technical aspects of it. "They come out to feel rather than to listen closely. Although people do talk during a set, they feel what we're doing. You can't expect them to be mum and follow the chord structure. The more mu-

sicians realize that, the happier everybody will be."

Benny was then asked about his background in music which has never been printed in detail. "My first inspiration was Trummy Young with the old Lunceford band, and I also was much impressed with Lawrence Brown and Tommy Dorsey. Chicago, where I grew up, had a record mart downtown and you could buy used records there for 10 cents a piece. I bought Lunceford, Duke, Tommy, and Bobby Byrnes, who had tone, range, a smooth, velvet sound, and a little something extra.

"Trummy had the most influence on me so far as developing a style was concerned. I'd copy his solos and some of Lawrence Brown's, too. Lawrence is a man who all through the years has stood out among the best and has never faltered at any time.

Joins Hines

"In the summer of 1942 Earl Hines came through Chicago with Billy Eckstine and somebody recommended me to Budd Johnson, who was playing tenor and arranging for the band. He listened to me and asked me to join the band. I wasn't playing too much jazz at that time. Dizzy joined later in '42 and the band also had Bird and Shadow Wilson.

"I used to listen to Diz a lot. He sat right behind me. Quite a few of the men in the band couldn't understand what he was doing, though they admired his control and execution. I didn't understand too much of it either, but I liked it.

"Dizzy would take me to his house and show me on the piano the alternate chords and other things he was doing. It was like going to school. I remember start-

(Turn to Page 20)

THE HOT BOX

"Duke's a genius, we all know that now, but there was a time when some of us threatened to cut out from the band because we figured we couldn't get anywhere playing Ellington arrangements." Louis Metcalf, an Ellington trumpeter when

the brass section was a trio—Louis, Bubber Wiley, and Tricky Sam Nanton—was reminiscing over a beer the other night in New York City.

Metcalf, now working at Neary's cafe in midtown New York, recalled the days around 1924 when all the Harlem musicians got on a "learning to read music kick" brought on by the late Fletcher Henderson, who had begun to use arrangements at Roseland on Broadway. Prior to that time, the colored jazz musicians worried little about reading music, and as Louis put it, "We didn't even have to be able to spell." When the Henderson cats began playing behind music stands and read from the sheets, all the musicians started to take music lessons. There was a period of two years of solid concentration on the technical aspects of music and the musicians greeted each other on the street with "How's studying?"

Worried the Boys

Louis joined the Ellington band during 1926 and stayed with them a little over 1½ years. He went into the Harlem Cotton Club with the band in December, 1927. Duke's unique sounds and effects worried some of the boys. Each horn seemed to be playing the melody in a different key, and some of the men figured the band was out of tune. Metcalf left Ellington when the late Arthur Whetsol rejoined the band in 1928.

Metcalf is a product of the St. Louis jazz scene. His early mentor was Charlie Creath, leader of the early Okeh recording band that featured Zutty Singleton and guitarist Lonnie Johnson. As Louis moved into professional jazz circles he won a chair in Dewey Jackson's famous riverboat jazz band. His

first recordings were made after he had joined Ellington in New York City.

Metcalf is listed on Ellington's early Vocalion record date on which his first recorded version of the early theme *East St. Louis Toodle-oo* was made in November, 1926. He is also on Duke's first Columbia session, which included *Down in Your Alley Blues* and *Hop Head*. Miley was replaced by Metcalf and Jabbo Smith on the famous Okeh recording of *Black and Tan Fantasy*.

With Oliver

After leaving the Duke, Metcalf played around New York with King Oliver, who at that time was already on the skids, but was still making good records. Louis was with King Joe on such famed Victor records as *West End Blues*, *Freddie Light Blues*, *Call of the Freaks*, and *The Trumpet's Prayer*.

The last Metcalf records listed in Discography are a couple with Richard M. Jones' Chicago Cosmopolitans made for Decca in 1935, *Baby O'Mine* and *Joe Louis Chant*.

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DAILY NEWS, Los Angeles
Jazz Beat

Jerry Fielding acclaimed for topnotch band album

By BILL BROWN
Daily News Staff Writer

Picking "bests" in any field is fraught with unusual dangers but I am quite willing to take a chance and say that the new Jerry Fielding LP is the best band album ever recorded.

I am aware that this takes in a lot of territory and that the dissents will be numerous. So if you don't agree, produce something better.

The eight bands are unmarred by vocals and demonstrate quite conclusively that Fielding is perhaps the best arranger in the business today. Beyond any question they demonstrate the outstanding musicianship of the 13 sidemen.

Everybody blows wonderfully well and singling out individuals for praise would hardly be fair. Engineer Val Valentin should take a bow, however, for the technically excellent job of recording.

Trend could very well sell this release on a money-back guarantee and if it doesn't win "band of the year" honors for Fielding I will shout that the deck was stacked.

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At Last! Fran Warren Gets Crack At Morse

By Leonard Feather

Some of you may recall that a little over a year ago (*Down Beat*, Dec. 3, 1952) Ella Mae Morse donned the blinders and listened to, among others, a record by Fran Warren. One of her kinder comments on Fran's disc was: "This is the worst thing I've ever heard in my life."

Later, an interview with Ella Mae appeared in which she complained that pop singing was being ruined by singers who shouted, with Fran as a chief culprit. The affair developed into a slight feud when Fran—herself no slouch at expressing her opinions—sounded off, too.

The logical conclusion was to allow Fran the chance to express some of her own frank opinions about other singers, including, of course, Miss Morse. It happened recently, with results that may surprise you. Fran was given no information whatever about the records played for her, either before or during the test.

The Records

1. **Damita Jo. Sadie Thompson's Song (Victor).**

I don't recognize the singer; it's a nice, commercial record. It might sell. I like the blues in all forms, but my feeling is, if you're going to wait the blues, why bring a harmonica and strings and brass and fiddle—everything!—it's too gimmicky for blues. The blues are the blues. You just wait them. Give it three stars, though.

2. **Barbara Ruick. Tick-Tock Boogie (MGM). With the Skylarks and Skip Martin Orch.**

The very beginning gives you the feeling of the old Glenn Miller band, but not as good. I couldn't understand the lyric, or the diction, on the girls, the group; I just didn't know what in the world they were saying. It's too dated; like somebody's trying to revive something gone and forgotten—both the type of song and the arrangement; like a takeoff on some music of

1943 or something. Doesn't move me at all; I don't like it. I'll give it one.

3. **Jose Ferrer. Woman (Columbia).**

Take it off—I don't like that at all; I don't even want to hear the rest of it. It's Vaughn Monroe, isn't it? Not that I don't like Vaughn, he's done some things that sound pretty nice, but it's a corny novelty that says nothing and doesn't move me.

4. **Rosemary Clooney. Man (Columbia).**

Oh! If that's the other side, this is Rosemary Clooney, so that must have been Guy Mitchell. If they did this together in a theater it would be very well appreciated, because it's a sight song, not a record song. I wish they'd let Rosemary just sing alone, because she sings so good. This doesn't do her any justice, nor Guy Mitchell. I'd give the whole thing a two.

5. **Billie Holiday. He's Funny That Way (Clef). Rec. 1953.**

Well, there's no mistaking Billie Holiday. It's a shame that other singers can't be recognized as quickly as you can recognize the singers of yesterday, isn't it? Of course, I've got to give this a great rating; she's one of my all-time favorites. I'll give it a big four. I don't know when it was made, because Billie is a period singer. Maybe a year, maybe 10 years ago. She'll always sound the same; she'll never change, and I love her. I never heard the verse of this song before—I've been singing the song for years, as far back as Charlie Barnet days, and never knew till now it has this wonderful verse. I'm going to start learning it myself.

6. **Heleen Ward. When You Make Love to Me (Columbia). With Percy Faith Orch.**

The singer, whoever she is, has a very pretty voice. The background is much too heavy for her; I'd like to hear her with maybe

just a rhythm section. She has a wonderful warm quality, and the song is very pretty. Whoever has the girl, if they let the people hear her they might have something. She has her own sound. It's a very poorly-balanced record, and I'll give it a two only because the girl sings so good.

7. **Sister Rosetta Tharpe and Marie Knight. Shadrack (Decca).**

Well, it's a definite rhythm and blues song; I don't think it'll mean anything. It's been rehashed many times, and this version won't break any sales records. I don't like it at all. I'll give it a zero. No idea who it is.

8. **Ella Mae Morse. Love Me or Leave Me (Capitol). Released Jan., 1952.**

That's the best record I've heard today. It's Ella Mae Morse, and it's a wonderful old song given a new dress. I think it's going to be a hit. I heard it several times in the midwest during my travels, and the first time I heard it I liked it. I got the same reaction now; I like it again. Musically speaking, it jumps; it makes you want to tap your foot. I was sitting here tapping my foot. I'll give it a four.

9. **Ella Fitzgerald. The Greatest There Is (Decca).**

That's a wonderful Ella Fitzgerald record! All her fans are going to buy this—I know I will. It's a jump thing, and it's definitely Ella Fitzgerald all the way. I love it. I'll give it a big five. Ella's been singing for many, many years, and each year she gets better and better. I have most every record she's ever made. She kinda symbolized something to me; a singer's singer. And nobody can wait blues like Ella can.

Afterthoughts by Fran

They throw a record on the market nowadays, and if it catches fire okay, but otherwise they forget all about the singer, without going further instead of trying to bring out an individual sound, any quality the singer may have.

A lot of good talent has been lost, a lot of young talent ruined, because they don't take time to develop it. You can't hear a singer once and say "I know her." Even six years ago, the singers, if they had a sound, were recorded several different ways, in different types of songs, to develop a sound. In the long run they can make more



THREE LEADERS who headed their groups at a recent jazz concert at the University of California at Los Angeles are tenor man Dave Pell, trumpeter Shorty Rogers, and bassist Howard Rumsey. (Photo by Dave Pell)

PERSPECTIVES

By Ralph J. Gleason

For years San Francisco has been considered a square town and Northern California a square area. I recall a barb by Dave Brubeck in an issue of *Down Beat* some months ago about Berkeley, and a similar one from the pen of Nat Hentoff in the last issue.

Well, for the record, I think some one should point out that San Francisco and the Bay Area, which are just as homogenous as any other large metropolitan area, may have spawned a lot of Dixieland, but it is also without a doubt the modern jazz capital of the west and frequently of the nation.

As this is being written, we have the Woody Herman Third Herd at the Diamond Knee; Shorty Rogers and his Giants at the Down Beat, to be followed by Gerry Mulligan; Flip Phillips at the Black Hawk, and Louis Armstrong at the Hangover.

money if they build singers instead of overnight flashes.

Same thing with musicians. Years ago we had stylists, the Miller-Barnet-Ellington era. These are distinctive musicians. Today we have them, too, but they don't get a chance to come forth, with their own individual sound and style.

One exception is a girl on the Steve Allen show—Eydie Gorme, who has a definite sound. When I heard her the first time I didn't know who it was, and I got the record and listened to it. Then I heard a record months later, and I knew it was Eydie Gorme, immediately, because I recognized her sound. Now if they keep recording her, eventually she will be recognizable to everybody as another good singer, which she definitely is.

Julius La Rosa—I can't tell from *Eh Cumpari* how this boy sings. If they put him on a ballad, I wouldn't know who he is. Which is a shame, because who knows if he can sing? You can't tell by a novelty.

Couple of weeks ago the Emerson Grammar School sponsored the Brubeck octet in a concert in Berkeley. The University of California has had Brubeck and numerous other jazz artists on its campus for performances and has had courses in the history of jazz for several years, and a jazz workshop in recent semesters.

Gerry Mulligan's first regular date, aside from his once-a-week appearances at the Haig, was at the Black Hawk, and, of course, this is the area where Brubeck started. And Fantasy Records, one of the leading modern jazz recording companies, is a local product, operated by a wild pair of non-musical brothers who make fire extinguisher fluid and other oddities in the same building that produces Brubeck, Mulligan, and Norvo LPs.

From this area in recent years have come Paul Desmond, Cal Tjader, Vernon Alley, Kinney Durham, Johnny Coppola, and many more modern jazzmen. And their opposite numbers, the Bob Schoeys, the Turk Murphys, and Paul Ligas, and the Wally Rosses have created the best of Dixieland in recent years, a more vigorous product than anything on two beats in the last decade.

The sharpest cat on the apple is a square on a farm.

Don't miss buying the next (Feb. 24) issue of *Down Beat* to read details of the most sensational songwriting contest ever presented. The prizes will be huge. Issue goes on stands Feb. 10.

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SMALL TALK

By Bill Bailey

Deadline is beating some planned traveling south and west. I had hopes of getting across country with a cross section of reporting. It's a starin' around the barn at me now, so we'll come off with it soon. C&W business is still eased from the pre-holiday pitch. But while you read this, it'll be comin' in like firetrucks.

PERSONAL NOTES—More talk on more personals. This summer, with the heaviest schedules ever planned, ghost riders in the sky will be about 90 percent hill-billy. . . Hank Thompson did himself proud on the Kate Smith show. He's a good hustler and equally as good at promoting this business as ambassador for us all. . . I've heard two voices I wish an a&r man would hear. The first a Woody Mercer and the second a Smokey Drew. The first is on the Whitman order and the latter like Mr. Tubb, only he sings it more. . . he hopes he can sell it as much. . . Uptown jockeys will flip on records (Victor) made by the Country All-Stars. The most, to say the least!

Jack Comer is a happy boy. He recorded Mary Jane Johnson and will betcha two to one she is as strong in the fem side as is his

boy, Darrell Glenn. . . Juke operators have many smiles in store when Mercury's Betty Amos sings. . . WMAQ-NBC Chicago handed me another 55 minutes on Saturday nights. I'll spin them from remote spot that looks to be the Stockyard Inn.

Here are some new releases worth playing, charts or no charts. The Foley's (with Betty) on Decca—*As Far As I'm Concerned*. . . Johnny Lee Wills and boys on Victor—*Ten Little Blue Birds in My Lapel*. . . Sheb Wooley on MGM—*Don't Stop Kissing Me Goodnight*. . . And speaking of MGM, and nothing personal, but how do they figure the new Rita Faye releases? I hope I'm wrong. . . Ruby Wright on King has THE arrangement on *Bimbo*. . . and no slouch in the bunch. . . Final note to Nelson King. . . when and what's on this organization of jocks formed in Nashville. Is it daid?

Nashville Notes

By BILL MORGAN

Eddy Arnold was in New York for a recording session recently. Arnold's new record, *I Really Don't Want to Know*, is something unique for him. Most people recognize the steel guitar of Roy Wiggins on all of Eddy's records, but on this, Eddy used just two rhythm guitars, a bass fiddle, and a male quartet. Tune is showing up in all the charts across the country. . . Pfc. Faron Young would like all the young gals to know that the title of his new record does not pertain to him. Title of the tune—*Just Married*. Faron—still single!!! Ray Price is looking for a new home in Nashville. Ray did a session recently for Columbia.

Hank Snow's new religious hit, *I'm on the Inside Looking Out*, was penned by Rusty Gabbard, former MGM artist. Rusty has left that label and is about to make a deal with Columbia. . . Anita Carter (of the Carter Family, and married to George Morgan's steel player, Don Davis), has cut a session for Columbia. First of the sides out is *There'll Be No Tears Tonight*, written by the late Hank Williams. . . Lonzo and Oscar cut their first session for Dot Records. They also have transcribed series, *Tennessee Party Time*, finished and sold. Featured on the show are Lonzo and Oscar, Chet Atkins, and Stringbean.

Chet Atkins just back from New York, where he did session for Minnie Pearl, Davis Sisters, and Eddy Arnold. Chet informs us that his new book on the art of guitar pickin' is due out soon. . . Cathy Copas is back on the road again making p.a.'s with her famous dad, Cowboy Copas. . . Marty Robbins, Ernest Tubb, Duke of Paducah, and Ken Marvin broke all existing house records on their recent p.a.'s in Omaha and Kansas City. . . Johnny and Jack, Kitty Wells, Duke of Paducah, Lew Childre,

C & W Stars Singer Johnny Bond

One Of Busiest Folk Artists

One of America's busiest folk singers and composers is Johnny Bond, a tall native of Oklahoma.

Johnny spent 18 years with Gene Autry on his CBS radio show and appeared with him in all of the 48 states as well as Canada. Other radio credits include guest appearances on *Grand Ole Opry*, *Jimmy Wakely Show*, *Spade Cooley Show*, *Hayloft Hoedown*, *National Barn Dance*, and many others. He has appeared many times on all radio networks.

On television he is currently seen coast to coast on *The Old American Barn Dance*, filmed in Chicago.

In the field of motion pictures, he has acted in more than 50, with such names as Gene Autry, Roy Rogers, Hopalong Cassidy, Johnny Mack Brown, and Tex Ritter. Among his films have been *Gallant Bess*, *Duel in the Sun*, and *Wilson*.

As a recording artist he has been under contract to Columbia since 1941 and has been a top record seller. A few of his hits include *Divorce Me C.O.D.*, *I went to Your Wedding*, *Backstreet Affair*, and *Tennessee Saturday Night*.

In addition, he has written more than 300 songs, most of which are published. His compositions have been recorded by such artists as

songwriters, has a new release by Goldie Hill on Decca. Ditty's titled *Liquor and Women*. Sounds good! Congratulations to Peggy and Dale Potter on the arrival of their son, Alan Dale, Dec. 26. Dale is fiddler with Cowboy Copas. Mother Peggy was former singer with the Roy Acuff group.

PERSONAL APPEARANCES: Carl Smith, Moon Mulligan, Annie Lou and Danny played at the Seville theater, Montreal, Jan. 14 for seven days and the Casino theater, Toronto, Jan. 21 for seven days. . . One-day stands set up for the Lyric theater, Indianapolis—Carl Smith and the Tune Smiths, Jan. 31; Roy Acuff with his Smoky Mountain Boys, Feb. 21.



Johnny Bond

Gene Autry, Jimmy Wakely, Ernest Tubb, Jimmie Davis, Tex Beneke, and Bill Boyd. He owns his own recording studio as well as his own song publishing company, Red River Songs.

C & W Records

(Jumped from Page 14)
class in short order. (Capitol 2693)

Red Foley

★★★★ *Tennessee Whistling Man*
★★★★ *As Far As I'm Concerned*

Red seems to be on another one of his streaks, and this time he comes up with Gerald Teifer side which should hit hard in the C&W field, and also find acceptance in the pop market. Flip features Betty Foley along with Red, and while it is a pleasing tune, the Whistler should grab all the attention. (Decca 29000)

Pee Wee King

★★★★ *Red Deck of Cards*
★★★★ *Deck of Cards*

Another streak has started, this one with Pee Wee King holding the string. Following his hit "Changing Partners" waxing Pee Wee has changed the mood entirely with *Red Deck*, also cut by Tex Ritter, and from all indications, this anti-communist piece should get a big play from King's fans. (Victor 20-5587)

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IT WAS *Down Beat* night on NBC one recent Sunday. The network and this magazine combined on a coast-to-coast show to salute the winners in the 1953 *Beat* poll.

Origination point was the Hollywood Palladium, where Harry James' band was busy busting records. Above, left, Les Brown accepts his commendation from announcer

Jimmy Wallington, while at right, Lucy Ann Polk, top girl band vocalist, hands Harry James his plaque, while Nat Cole, best male singer, looks on. (Dave Pell Photos)

Through Darkest Video With Panel And Discs

(The following is a verbatim transcript of a recent broadcast by Prof. S. Rosentwig McSiegel of his new record reviewing program, *Professor McSiegel's Disklatsch*, over station WWWW-TV, Dagsnabst, Wis.)

ANNOUNCER: The makers of Kennel No. 5, the fragrant food for discriminating dogs, present *DISKLATSCH!* And here, to preside over our solid wormwood panel, is that lovable knight of the turntable, ol' Professor McSiegel! (Applause)

McSIEGEL: Howdy, folks. Once again we have with us a group of real musical experts, people who know music from the outside in and from the upside down. They will judge our special pre-releases, which were flown in for us by Dis-united Airlines.

Tike 2

First we have that top moppet, who outmops and undercuts all the other tike-recorders, two-year-old Ichabod Jones! Little Icky, whose new release is *God Help Us All* on his own Ichabod label, will assess the records from the pre-teen sales-market standpoint.

Next to Little Icky is a lovely lady who's well qualified to speak on music, since her glorious singing has been seen, if not heard, in many top musicals for which Rita Hayworth and Jane Russell did her voice-dubbing: a favorite of yours, and, I hope, of mine—Miss Maxine Moxie!

Next to her is a man who studied under Schoenberg. In fact, he tells me Sam Schoenberg at P.S. 69 taught him all he knows: South Bend's own Hilary Schwartz!

Last, but by no means least, that great lady of silent screen fame who plans shortly to make her bow in the movies' new challenge to TV: silent, 3-D movies, in glorious black and white. It's Miss Barbara Seville! Miss Seville, who left her hearing aid home tonight, will judge the records by a unique and original system—she will lip-read the lyrics!

Now, are you ready for the first record, panel? Doris Knight sings, Paul Easton and his boys play, a new song by that great team of Cole Porter and Nick Kenny: *I'm Mine*, from the picture *Seafarer*.

(MUSIC: *I'm Mine*. Close-up of phonograph. Music starts three seconds before needle hits first groove. Close-ups of panelists tapping hands and feet, each in a different tempo.)

McSIEGEL: All right, panel. Now you've heard the new release by Doris Knight, and we want you, the American people—I beg your pardon, the American panel—to decide for us—will this record sell 27,469 copies? Will it be a smash?

(Smashes record in left hand.) Or will it be a bust? (Busts record in left hand.) Let's hear first from Little Icky.

A Gabby Kid

JONES: Well, I—
McSIEGEL: Icky, I want to congratulate you on the wonderful job you did in the recently-released Paradox Production, *Son of Cinema*. Just superb.

JONES: That's very kind of you, Mac; actually I wasn't in that particular motion picture, but I do appreciate your interest. My latest production is *Lore Of The Lawless*, a tale of wild Wyoming, set in Canyon Gulch. I play a butler. I want to thank Dis-united Airlines for bringing me out here tonight. In a DC-6.

BARBARA: What's that? Did somebody say Dizzy's sick?

Plugs Away

JONES: I also wish to thank Harry Frank, my producer, who did a real great job and is real great people. And the cameraman, Lennie Lens. He's just wonderful people. I smoked Hi-Nite cigarettes throughout the production exclusively.

McSIEGEL: Thank you. All right, Maxine Moxie, what did you think of *I'm Mine*?

MAXINE: It—

McSIEGEL: Maxine, I understand you're flying to New York for the premiere of your 19th Century-Fix picture, *The Babs Gonzales Story*.

Pretty Red Wings

MAXINE: Why yes, Mac. By Unamerican Airlines. By the way, the correct title of the picture is *The Paul Gonsalvez Story*, but thanks, anyway. Now, about this record—

McSIEGEL: Yes, I'm glad you mentioned that. Hilary Schwartz, what is your opinion of *I'm Mine*? Do you think it will sell 27,469 records?

SCHWARTZ: I'm a very dear friend of Doris Knight's, in fact some of her husbands were married to a couple of my wives, and anything she does is great with me. As far as this particular record—
McSIEGEL: Yes, yes, Hilary?

How To Balance The Books

New York—Vox has just released the first recording of Mendelssohn's *Concerto for Two Pianos and Orchestra* in E major, a work he wrote when 19. The recording was made possible only by Vox's success in piercing the Iron Curtain.

The Concerto is an unpublished work and the only available manuscript is in the State Library in the Eastern Zone of Berlin, under Russian administration. Orazio Frugoni, the pianist on the recording, and a friend opened negotiations with the commissars. It looked hopeless but one commissar-curator admitted he'd like to get a few recent American books. The books were quickly shipped from the States, and one day a microfilm of the original manuscript came through from the other end.

The problems of an a&r man!

Your opinion?

SCHWARTZ: I want to thank the people of this great, truly American country of ours for the support they gave my new picture, *From Here To Maternity*. My toupe was supplied by North American Hairlines.

Another Hea

McSIEGEL: And that brings us to Miss Seville. What did you think of the record, Barbara?

BARBARA: Huh?

McSIEGEL: The record—RECORD. HOW DID YOU LIKE IT?

BARBARA: Oh, yes, I thought it was a capital record.

McSIEGEL: No, I'm sorry, that's not quite right. It's on MGM, but for a good try, here is your consolation prize—a ticket for a round trip to Bermuda by airplane. And now a brief pause for a word about Kennel No. 5.

ANNOUNCER: Kennel No. 5 comes in three delicious sizes: "Big

Club Clicks With Teen Matinees

Cleveland—Latest local musical experiment is being tried, and with much success by the Hotel Hollenden's Vogue room. Each Saturday there is a teenage matinee emceed by WERE's Bill Randle spotlighting talent featured in the room that week, along with other acts playing the vicinity.

The matinee, which featured harpist Robert Maxwell and singer Hamish Menzies, was a complete sellout. Exuberant youngsters were standing, and even sitting, on the floor. After the show there is dancing.

Maxwell shared the bill for two weeks with Joanne Wheatley. Karen Chandler came in Jan. 21, with the Johnny Conrad dancers. They'll play until Feb. 4.

Sons Of Pioneers Join Coral's C & W Roster

New York—In a further move to strengthen its country and western roster, Coral Records has signed the Sons of the Pioneers, who cut their first sides early in January. Coral & W artists now include the Pioneers, Jimmy Wakely, Tommy Sosebee, Tabby West, and Texas Bill Strength.

Mama," for hound-dogs, "Wardell," for grayhounds, and "Muggsy" for spaniels. Remember, if it isn't Kennel No. 5 it shouldn't happen to a dog!

McSIEGEL: Well, folks, it's been fun, kinda droppin' into your livin' room and kinda spinnin' the music with y'all tonight. Sorry we didn't get time to kinda spin more of 'em, but my, how the time does kinda fly!

I want to thank the Discos Espanoles Record Center at 110th Street and Fifth Avenue, in good old New York, for flying the records out to us for tonight's program. And so until next time, this is your professor of music thankin' y'all for bein' with us, and thankin' our panel for helping us to predict which records will be smashes (smashes panel) and which will be busts (smashes TV camera). Good-night everybody!

Columbia

(Jumped from Page 1)

Matty Matlock, Nick Fatool, Eddie Miller, et. al., on the other) and the first of a series of all-star Buck Clayton jam sessions. The initial Clayton LP couples *The Hucklebuck* and *Robbins Nest*. The Baker session is a one-shot arrangement with Pacific Jazz.

On Rugolo's first date, two standards and two originals will be recorded. Pete's future albums will combine Rugolo concert-type originals with dance stylizations. There'll also be a lot of Rugolo singles on the dance band kick. Looks like a swinging—and dancing—year all around!

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Anthony, Ray (On Tour—Michigan & Ohio) GAC
Boris, Count (On Tour) WA
Borr, Mischa (Waldorf-Astoria) NYC, h
Bothe, Russ (Paradise) Chicago, b
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brown, Les (On Tour) ABC

Carle, Frankie (Stadler) NYC, Out 3/10, h
Cayler, Joy (Officers Club) Air Force Base, Montgomery, Ala., Out 2/3
Chamblee, Eddy (Ebony) Cleveland, Out 2/21, nc
Los Chavales (Saxony) Miami Beach, Fla., 2/23-2/24, h
Clifford, Bill (Riverside) Reno, Nev., h
Coleman, Emil (Palmer House) Chicago, h
Cross, Bob (Jung) New Orleans, La., Out 2/22, h
Cummins, Bernie (Stadler) Buffalo, In 2/4, h

Drake, Charles (President) Kansas City, Mo., h
Dunro, Michael (Copacabana) NYC, nc
Elliott, Duke (On Tour) ABC

Ferguson, Danny (Schroeder) Milwaukee, Wis., h
Fields, Shep (Rice) Houston, Tex., 2/25-2/26, h
Fina, Jack (Claremont) Berkeley, Calif., h
Fink, Charles (Stadler) Buffalo, Out 2/3, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (Palladium) Los Angeles, 1/23-2/25, h
Foster, Chuck (Rice) Houston, Tex., 1/23-2/24, h

Garber, Jan (Roosevelt) New Orleans, La., Out 2/10, h; (On Tour—Texas) GAC
Gibbs, Ralph (Henry Grady) Atlanta, Ga., h
Glasser, Don (Trionco) Chicago, b

Hampton, Lionel (On Tour) ABC
Harris, Ken (Cleveland) Cleveland, Ohio, h
Harrison, Cass (Warwick) Philadelphia, Out 3/2, h
Hawkins, Erskine (Peps) Philadelphia, 2/22-27, nc
Hill, Tiny (On Tour) ABC
Hunt, Pee Wee (Frolics) Columbus, Ohio, 2/21-22, nc

James, Harry (Ambassador) Los Angeles, In 2/1, h
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Aragon) Chicago, Out 2/28, h

Kenton, Stan (Covart Tour) GAC
King, Henry (On Tour—Texas) MCA
Kisley, Steve (Stadler) Detroit, h

Lande, Jules (Ambassador) NYC, h
Long, Johnny (On Tour—Texas) MCA
Loverly, Art (Chase) St. Louis, Mo., h

McGrane, Don (Radison) Minneapolis, Minn., h
McIntyre, Hal (On Tour—Texas) GAC
McKinley, Ray (On Tour—East) GAC
Marterie, Ralph (On Tour—East) GAC
Martin, Freddy (Flamingo) Las Vegas, 2/4-24; (Palladium) Los Angeles, 2/26-3/18, b

May Oreh, Billy: Bob Dawes, Director (On Tour—Texas & Tennessee) GAC
Morgan, Russ (On Tour) ABC
Morrow, Buddy (On Tour—East) GAC

Neighbors, Paul (Shamrock) Houston, Out 2/15, h
Noble, Leighton (On Tour—West Coast) MCA

Overend, Al (The Flame) Phoenix, Ariz., nc
Pablo, Don (Book Casino) Detroit, Mich., h
Palmer, Jimmy (On Tour) ABC
Pastor, Tony (On Tour—Midwest) GAC
Pepper, Leo (St. Anthony) San Antonio, Tex., h

Perrault, Clair (Cipango) Dallas, Tex., pe
Petti, Emil (Surf) Miami Beach, Fla., Out 3-28, nc
Prima, Louis (Wake Forest College) Wake Forest, N. C., 2/19-20

Reed, Tommy (Naval Air Station) Memphis, Tenn., 2/25-28
Rudy, Ernie (Peabody) Memphis, 2/8-21, h

Sauter-Finegan (Thunderbird) Las Vegas, Out 2/3, h
Scott, Stewart (Flame) Duluth, Minn., r
Smith, Jesse (King Phillips) Wrentham, Mass., h
Spivak, Charlie (Royal Canadian Air Base) Bogutville, Quebec, Canada, 2/18-19
Stratner, Ted (Plaza) NYC, h

Strong, Benny (Ambassador) Los Angeles, Out 2/16, h
Sudy, Joseph (Baker) Dallas, Out 2/11, h
Thornhill, Claude (On Tour—East) GAC

Waples, Buddy (The Club) Birmingham, Ala., pe
Watkins, Sammy (Stadler) Cleveland, h
Weema, Ted (International Amphitheatre) Chicago, Ill., 2/5-14
Welk, Lawrence (Aragon) Ocean Park, Calif., Out 2/10, h
White, Pres (American Legion) Hornell, N. Y., nc
Wilcox, Jimmy (Westward Ho) Phoenix, Ariz., h

Armstrong, Louis (On Tour) ABC
Brubeck, Dave (Blue Mirror) Washington, D. C., 2/8-13, nc
Buckner Trio, Milt (Ebony) Cleveland, Out 2/7, nc; (Toast of the Town) Chicago, 2/10-23, nc
Burgess Trio, Dick (Brown Derby) Midland, Mich., nc

Cavanaugh Trio, Page (Crest Lounge) Detroit, 2/2-15, cl
Closers (Uptown) Philadelphia, 1/29-2/4, t
Condon, Eddie (Condon's) NYC, nc
D'Amico, Nick (Roosevelt) NYC, h
Davis, Bill (El Cortez) Las Vegas, Out 2/10, nc
Dee Trio, Johnny (Nick's 3 Vets) Mountainview, N. J., cl
Domino, Fats (Celebrity) Providence, 2/15-21, nc
Dunsan, Evelyn (Park Avenue) NYC, 2/10, nc
Duncan, Hank (Nick's) NYC, nc

Five Keys (Farmdell) Dayton, Ohio, 2/11-15, nc
Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc
Greco, Buddy (Alamo) Detroit, Out 2/7, nc; (Theatrical Grill) Cleveland, 2/8-21
Green, Benny (Emerson's) Philadelphia, 2/15-20, nc
Hara Trio, Joe (Mindy's Halfway House) Elmsford, N. Y.

Hines, Earl (Hangover) San Francisco, Out 2/28, nc
Hope, Lynn (Farmdell) Dayton, Ohio, 2/4-8, nc; (Gleason's) Cleveland, 2/15-20, nc
Jacquet, Illinois (Storyville) Boston, 2/12-20, nc
Jamal, Ahmad (Emerson's) Philadelphia, Out 2/6, nc
Janis, Conrad (Child's Paramount) NYC, r
Johnson, Bill (Duffy's Tavern) Hamilton, Canada, cl

Maddin, Jimmie (Jonies) Eagle Rock, Calif., nc
McCune, Bill (Astor) NYC, h
McGuire, Betty (Prince George) Toronto, Canada, Out 2/13, h
McNeely, Big Jay (Hi Hat) Boston, 2/11-12, nc
McPartland, Marian (Hickory House) NYC, nc
Melotons (Jake Ketchum's Circular) Cloversville, N.Y.
Monte, Mark (Plaza) NYC, h
Morris, Joe (Uptown) Philadelphia, 2/16-22, t
Napoleon Trio, Marty (Lamplighter) Valley Stream, L. I., N. Y., nc

Orioles (Uptown) Philadelphia, 2/16-22, t
Parker, Charlie (Birdland) NYC, 2/11-24, nc
Parker Trio, Howard (Navajo Hogan) Colorado Springs, Colo., nc
Pavone, Tommy (Rock Garden) Williamstown, Conn., r
Prysock, Red (Celebrity) Providence, R. I., 2/22-28, nc
Quinchette, Paul (Nob Hill) Chicago, 2/10-3/2, nc

Rico Serenaders, George (Elks Club Lounge) Duluth, Minn., cl
Rivera, Ray (The Rainbow) Kew Gardens, L. I., N. Y., nc
Reed Trio, Buddy (Powers) Rochester, N. Y., h
Salt City Five (Savoy Cafe) Boston, Mass., Out 2/7
Sharon, Ralph (Streamliner) Chicago, Out 2/13, nc
Shaw's Gramercy 5, Artie (Yankee Inn)

Music In The Air

Bing Crosby Show, CBS-TV, Jan. 3

One of the outstanding figures of the music and entertainment world for almost 20 years, Bing Crosby made his official entry into TV with a filmed production in which he successfully captured almost all of the relaxed informality for which he became noted in radio.

Format? With other big names striving furiously—and sometimes wildly—for a format, Crosby hurdled the obstacle by skipping it. A singer stepped before the camera and introduced himself with some light and unforced humor ("I would have been on TV sooner but have been waiting for color. General Electric came up with some green, and I decided to grab it..."), then leaned against the piano and sang some songs.

They included "I'll Come, backed by the Cass County Boys, plus Perry Botkin on banjo; *Change Partners; It Had To Be You*, in which pianist Buddy Cole was given full opportunity to display his tasteful stylings; and *I Love Paris*, in which the offstage orchestra under arranger-conductor John Scott Trotter, was heard to full advantage.

Between times, gueststar Jack Benny made a walk-on appearance and contributed some light clowning that harmonized perfectly with the over-all atmosphere, mainly in the process of introducing dancer Sheree North. She did a dance that was so close to a burlesque routine that, according to report, the sponsor tried to get it deleted (Crosby refused). An interesting touch here was the music backing Sheree's rhythmic wriggling—a swinging arrangement of *One O'Clock Jump*.

Most observers agreed that Crosby's debut in commercial television was TV entertainment at its best and might open an entirely new career (beside stimulating lagging record sales) for a performer who, in the normal course of events, would have been in retirement by now.

The question lies mainly with the television audience, conditioned mainly to gimmick shows, knockabout comics, and plain clatrap.

—enge

The Spike Jones Show, NBC-TV, Saturdays, 7-7:30 p.m. CST.

Square-jawed, gum-chewing, flamboyant Spike Jones is practically a household word throughout this continent, and he has built this reputation the hard way—on one-night concerts which annually draw millions of people from all walks of life.

Perhaps one reason for Spike's amazing success is his intense desire to give the live customer his full measure of show for money spent at the boxoffice. However, in a few previous television attempts Spike did not seem to have developed this formula for the new medium.

This new NBC series is a different story. Starting with a couple of strikes against it—namely tough

competition on other networks, and replacing the Ezio Pinza stanza—Spike obviously has given the format of his new show a lot of thought, and the results are as obvious as sneakers with tails. The initial show was a smoothly-run half-hour with a story line explaining how the City Slickers were born, the chirping of Helen (Mrs. Spike) Grayco, who sounded and looked better than ever, and interrupted only by George Gobel, an NBC prodigy who is getting a lot of attention as a coming comic.

Spike appeared far more at ease on this show than on his previous attempts to wrestle with TV, and even the over-all show was slightly less tempestuous than is normal with this crew.

If Spike can maintain the pace (and there's no reason why he shouldn't after his personal appearance records of the last decade or so) he should be around the nation's living rooms for a long while to come.

—weiser

Pittsburgh Union Hassel Continues

Pittsburgh—In the latest skirmish in the battle of the AFM with the recorded music makers, the Pittsburgh Musical Society, Local 60, AFM, has passed a rule prohibiting any member of the local from supplying music for any act, any member of which has appeared on a disc jockey show anywhere in its jurisdiction.

Hal Davis, president of Local 60, had expressed concern over the growing rate of unemployment among musicians in this area, taking the stand that the deejays, while earning their living through playing on the air music which had originally been produced by union musicians, had then used their radio-enhanced reputations to enable them to do their record stints as the sole entertainment in many small clubs, many of which had at one time used a band and one or more AGVA acts. Davis, therefore, caused his musicians to discontinue any further participation in the disc shows, and requested the members of other entertainment unions to honor this rule.

Carousel Walk-Out

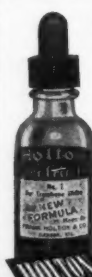
Jackie Bright, national president of AGVA, had been appearing at Jackie Heller's Carousel, a local night spot, and he refused to comply with Davis' request, claiming lack of jurisdiction. He appeared on an afternoon record show, and that evening, the band at the Carousel, which is led by Herman Middleman, walked off the stand when Bright was ready to go on. Fortunately for Bright, he was able to perform without the band, since his act requires only about 16 measures of music.

Somewhat less fortunately for Bright, he has been placed on Local 60's unfair list, and Davis has requested that the national office of the AFM place him on the national list, in which case no member of the AFM anywhere would play for his act. At this writing, the national office had taken no action on the case.

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